25

3. Prologues, usually called प्रस्तावना, are termed स्थापना here.[6]

4. The *Bharatavākya* is the same[7] in most of these plays.

5. The style and language of all these plays are strikingly similar.

6. In many of these plays the device of 'Unintentional dramatic replies' (पताकास्थान) and the figure of speech मुद्रा *(Paronomasia)* for the opening verse, are used.

7. The same names of minor characters, the same type of grammatical irregularities, the same

---

[6] Karṇabhāra is an exception, where it is called प्रस्तावना। The Pratijñā has a variant *Āmukham* for Sthāpanā and there is no such expression at all in the case of Bālacaritam; see Critical Study, page 10 and Paranjpe's note on Sthāpanā in his edition of Madhyamavyāyoga.

[7] इमां सागरपर्यन्तां हिमवद्विन्ध्यकुण्डलाम् । महीमेकातपत्राङ्कां राजसिंहः प्रशास्तु नः ॥ is the भरतवाक्य in Svapna., Bāla. and Dūtavākya. and भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु । इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥ in Pratijñā, Avimāraka, Abhiṣeka and Pañca *l* 2. Only the seven plays mentioned above have 'राजसिंहः प्रशास्तु नः' in their Bharatavākya. The Pratimā and the Karṇabhāram have merely 'राजा भूमिं प्रशास्तु नः' । In all these plays, we have the word *Bharatavākyam* before the valedictory verse excepting in the case of Pañcarātram. There is no such verse in the Cārudatta and Dūtaghaṭotkaca, while in the MV., the last verse simply refers to *Upendra*, and in the Ūrubhaṅgam there is a split verse at its end.

[8] See Pañca, Pratijñā, Svapna and Pratimā.

ideas, sentences and expressions[9] repeat themselves in these plays.

8. Bharata's rules of dramaturgy are not observed in these plays, in as much as deaths, duels and battles are shown and water is actually brought on the stage.

9. Stage directions are many a time wanting and to be supplied by the readers.[10] The directions given are very brief and indicate rapid action, as in '*Exit and re-enter*.'

10. The names of the plays are to be found only at the end (in the colophon).

These striking similarities in the thirteen plays naturally declare their common authorship.[11]

(2) Bhasa is the author of all these plays—

A careful study of these plays further reveals that—

(a) The grammatical and dramaturgical rules of Pāṇini and Bharata are not applicable to these

---

[9] See Devadhar's 'Plays ascribed to Bhāsa, their authenticity & Merits,' where he has noted several such repetitions.

[10] Cf., for instance in the Pratijñā ii [51], the direction *praṇipatya* is necessary at the beginning of the speech of the Kāñcukiya as the king says later ii [56] उत्तिष्ठोत्तिष्ठ etc. In the Pañcarātra Act I, several persons are introduced to the king. The stage-direction relating to their appearance on the stage is not found.

[11] Prof. De appears to doubt even this. See his article 'The Dramas ascribed to Bhāsa' in I.H.Q. XVII pp 415 ff. R. V. Jagirdar maintains a similar view. See his 'Drama in Sanskrit Literature,' pp. 74 f.

plays, which fact shows that they must have been composed before those rules were framed.

(b) The frequent use of the Anuṣṭup metre and the expletives च, तु, हि, etc. in the stanzas, the simplicity of diction (many a time inadequate to bring out the ideas intended), and the absence of the classical figures of speech take them near the epic style of the Rāmāyaṇa and the Mahābhārata.

(c) Many of the ideas contained in these thirteen plays have been borrowed and modified in their works by [12]Kālidāsa, [13]Aśvaghoṣa, [14]S'ūdraka, [15]Viśākhadatta, and many others.

These and similar facts make the readers believe that the author of these plays must be anterior to Pāṇini, Bharata, Kālidāsa, S'ūdraka and such others. But who could he be?

Among these thirteen plays, there is one by name *Svapnavāsavadatta* which is ascribed to Bhāsa by Rājaśekhara in this stanza of his—

भासनाटकचक्रेऽपि च्छेकैः क्षिप्ते परीक्षितुम् ।
स्वप्नवासवदत्तस्य दाहकोऽभून्न पावकः ॥ — सूक्तिमुक्तावली

---

[12] See Gaṇapati Sastri, Op. cit. and his Introduction to Svapnavāsavadatta and Pratimā.

[13] Pratijñā I 18 has been transformed by As'vaghoṣa in the following stanza of his Buddhacarita, XII 60.

काष्ठं हि मथ्नन् लभते हुताशं भूमिं खनन् विन्दति चापि तोयम् ।
निर्बन्धिनः किञ्चन नास्त्यसाध्यं न्यायेन युक्तं च कृतं च सर्वम् ॥

[14] See Pusalkar Op. cit., pp. 155 ff.

[15] *Mudrārākṣasa* is probably the outcome of Vis'ākhadatta's study of Bhāsa's Pratijñā.

This coupling of one of the plays with the name of Bhāsa establishes that all the other works too (claiming common authorship) must be by Bhāsa, who alone has to his credit a Nāṭakacakra.

Bāṇa observes in his *Harṣacarita*—

सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः ।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥

'Bhāsa gained as much fame by his plays begun by the stage-directors, containing many and varying characters, and stirring dramatic episodes, as by (the erection of) temples constructed by architects, with several stories and banners.' The Trivandram plays have all the above features and hence they must be by Bhāsa. This Bhāsa must be the same as the one owned by Kālidāsa as his predecessor and spoken of as a [16]*muni* by Jonarāja.

These two views of the Pandit were discussed in learned journals by scholars,[17] both Indian and foreign. The result was that almost all concurred with the Pandit regarding the common authorship of these plays. As regards the other question, there came up [18]three different views; viz.,—

---

[16] 'सोम्भिरपि भासमुनेः काव्यं विष्णुधर्मान्मुखात्त्यक्तवान् नादहदित्यर्थः' while commenting on the following verse of Jayānka (12th cent. A.D.) in his Pṛthvirājavijaya—

सत्काव्यसंहारविधौ खलानां दीप्तानि वह्नेरपि मानसानि ।
भासस्य काव्यं खलु विष्णुधर्मान् (?) सोऽप्याननात्पारतवन्मुमोच ॥

[17] For a bibliographical note of publications on Bhāsa, see Appendix I to A.D. Pusalkar's 'Bhāṣa—A Study.'

[18] Scholars such as Prof. Keith, Thomas and Paranjpe supported the Pandit's view; Prof. Kane, Dr. Barnett,

1. All the thirteen plays are the works of Bhāsa.
2. None of the 13 plays can be ascribed to Bhāsa.
3. The material available to prove the authorship of the plays is inadequate and hence the evidences adduced so far are not at all conclusive.

Scholars who opposed the Pandit's view pointed out that—

a) The features of Bhāsa's plays mentioned in Bāṇa's verse are found also in many [19]other South Indian plays, and hence cannot be a conclusive proof.

b) None of the plays can be Bhāsa's; for, the *Svapnavāsavadatta* of this group does not contain the following stanza quoted from Bhāsa's play of the same name, by Rāmacandra in his Nāṭyadarpaṇa

[20]पादाक्रान्तानि पुष्पाणि सोष्म चेदं शिलातलम् ।
नूनं काचिदिहासीना मां दृष्ट्वा सहसा गता ॥

Rama Pisharodi and Krishna Pisharodi opposed it; some others like Dr. Sukhtankar and Prof. Winternitz opined that the evidences adduced by either group were not conclusive.

[19] See Śaktibhadra's Āścaryacūḍāmaṇi, Nīlakaṇṭha's Kalyāṇa-saugandhikā, Kulaśekhara-varma's Tapatīsvayamvara and also the anonymous play Viṇāvāsavadattā (a fragment in 3 Acts) published by Prof. Kuppuswami Sastri in the Journal of Oriental Research, Madras, 1931.

[20] This stanza was later inserted by T. Ganapati Sastri into a relevant context of the 4th Act of Svapna, bringing out a 2nd edition of the play. It must be noted here that another stanza beginning with चिरप्रसुप्तः कामोऽयं cited in the Bhāvaprakāśikā as from the Svapnavāsavadatta is found in the present play (Act VI).

These diverse views of the two sections of scholars naturally led to the third view mentioned above, of a few cautious scholars.

Arguments and counter arguments defending their own stand and refuting their opponents' were put forth by the two diverse groups in a series of articles for a long time. This only made the problem of the authorship more and more complicated.

Thus, to this day, this question of Bhāsa's authorship has not been answered conclusively and hence it is regarded as an unsolved problem.

2. DATE OF BHĀSA

Bhāsa must be earlier than both Kālidāsa and Bāṇa who refer to him by name as observed already, and later than Vālmīki upon whose Rāmāyaṇa he has drawn for the theme of his two dramas, viz., Pratimā and Abhiṣeka. But Kālidāsa's date is still indefinite. If Dr. Peterson holds that "Kālidāsa stands near the beginning of the Christian Era, if indeed he does not overtop it," Dr. Kern places him in the latter half of the 6th cent. A.D. Bāṇa's date however is almost definitely known to be the closing part of the 6th and the beginning of the 7th cent. A.D. So, at any rate, Bhāsa's date cannot be later than the 6th cent. A.D. As regards the date of Vālmīki too, scholars differ. Prof. Keith[21] is inclined to think that Vālmīki lived earlier than the 4th Cent. B.C. and that those who improved on him were during the

---

[21] See his History of Sanskrit Literature.

period 400-200 B.C, while Prof. Jacobi assigns him to a date earlier than the 5th cent B.C.

These two limits of Bhāsa's date are almost universally accepted; but there has been much diversity in the opinion of scholars regarding the exact date of Bhāsa. Some feel that he should be closer to Kālidāsa, while others feel that he is closer to Vālmiki. The learned editor of Trivandrum has pointed out that Bhāsa must be definitely before Pāṇini and Bharata, as their rules of grammar and dramaturgy are sometimes not applicable to his plays. Again Pāṇini's date is not known definitely. Keith places him in the 4th cent. B.C. Accepting this date of Pāṇini, if Bhāsa is prior to him, Bhāsa will have to be assigned to the 5th cent. B.C. at the latest.[22]

But it may not be right to argue that Bhāsa is anterior to Pāṇini or Bharata, just because their rules of grammar and dramaturgy do not hold

---

[22] Date of Bhasa according to different scholars—

Scholars	Date
Ganapati Sastri, Haraprasada Sastri and Pusalkar	6th cent. B.C.
Jagirdar, Kulakarni	3rd cent. B.C.
Jayaswal, Chaudhury, Dhruva	2nd-1st cent. B.C.
Konow, Sarup, Weller	2nd cent. A.D.
Keith, Jolly, Jacobi, Banerji Sastri and Bhandarkar	3rd cent. A.D.
Lisney and Winternitz	4th cent. A.D.
Shankar	5th-6th cent. A.D.
Devadhar, Barnett, Hirananda Sastri, Nerurkar and Pisharoti	7th cent. A.D.
Kane	9th cent. A.D.
Ramavatara Sarma	10th cent. A.D.
Rangacharya Reddy	11th cent. A.D.

good[23] in the case of Bhāsa's works. Has not Pāṇinī taken into account all the words in the forms they were known to have been used before him? If Bhāsa were anterior to him how could the forms so frequently used by him be overlooked by Pāṇinī? The same argument holds good with regard to Bharata also. Hence, it would be safer to hold that Bhāsa must have been a contemporary of Pāṇini or Bharata and lived in a country far away from where those two lived.

3. WAS BHĀSA A SOUTH INDIAN?

A few enthusiastic South Indian Scholars[24] have tried to show that Bhāsa was a South Indian. In claiming him for Kerala in particular, their contention is that—

(1) All the thirteen plays were found in Kerala.

(2) Sitā is not with Rāma when he is to be consecrated (in the Pratimā), while the practice in all places except Kerala is to have the couple together on such an occasion.

(3) The terms संबन्ध (in Pratijñā), विचार (in Avi) and आम् are used in the Malayālam sense.

(4) The maternal uncle is much honoured. Avimāraka bows twice to his maternal uncle, which speaks of the Marumakkathayam practice.

and hence Bhāsa must be from Kerala.

---

23 This is presuming that Bhāsa would not have deviated from such rules, if he were aware of them.

24 See Pusalkar Op. cit. pp. 52ff. and A. K. Pisharoti's 'Bhāsa's Works: A Criticism.'

But these arguments are not quite convincing. The mere fact that some manuscripts were discovered for the first time in a certain place cannot establish that their anonymous author was a native of that place. Sītā's absence from the consecration scene (and even her ignorance of her husband's consecration) is to be explained as a dramatic contrivance. As regards the terms संबन्ध, विचार etc., there is no reason why we should not believe that these Saṃskṛt words had once the meaning in which they are used in these plays. The special honour to the maternal uncle is only what is prescribed by the Dharmaśāstras.[25]

Thus, none of the arguments advanced to prove that Bhāsa was a South Indian stands. On the other hand all the characters of his plays, names of cities, rivers, mountains etc. are northern, which may go to show that he was a North Indian. The discovery in Northern India of Yajñaphalam[26], which also is being ascribed to Bhāsa, may add weight to this view.

4. LIFE OF BHĀSA

Precious little is known about Bhāsa's life. All that can be said about him is that he is a very ancient writer, even a *Muni* of the class of Vyāsa or Vālmiki. He has strong predilections for the Viṣṇuite cult. He loves Brahmanical rites and customs and often refers to the prominence of the Brahmins. His regard for the Brahmins and their

---

[25] See Manu II 130; Bodhāyana I 3, 45; Āpastamba I 14–11; Vasiṣṭha XI 2, XIII 41; Gautama V 27.

[26] See note 5 *supra*.

piety is very great. In the Bālacarita, Kamsa says calmly — 'I take even an untrue word of a Brāhmana to be a true one.' The home was the place of women according to Bhāsa.

Bhāsa is a vehement advocate of Dharma. He believes in the principle 'धर्मो रक्षति रक्षितः'. That is why he makes Yaugandharāyaṇa in the Pratijñā exclaim — 'भूमिर्भर्तारमापन्नं रक्षिता परिरक्षति'. In the Pañcarātram, Duryodhana points out that it is false to say that Heaven is to be gained only by the dead and asserts that 'Heaven is not invisible, but is here and yields its manifold fruits. If truth were to stand even in respect of solicited alms, all men shall stand.'

Bhāsa stresses on gifts and sacrifices. In the Pañcarātram, Duryodhana is represented as performing a great sacrifice and making profuse gifts, the final gift being that of half his kingdom to his own teacher Droṇa. Karṇa observes that the great kings such as Ikṣvāku, S'aryāti, Yayāti and Rāma though dead, still live through sacrifices. The following statement of Karṇa in the Karṇabhāram is an ever memorable one—

शिक्षा क्षयं गच्छति कालपर्ययात्
सुबद्धमूला निपतन्ति पादपाः ।
जलं जलस्थानगतं च शुष्यति
हुतं च दत्तं च तथैव तिष्ठति ॥२२॥

Bhāsa often feels that fate baffles all human efforts. 'जाग्रतोऽपि बलवत्तरः कृतान्तः' 'चक्रारपङ्क्तिरिव गच्छति भाग्यपङ्क्तिः' 'कः कं शक्तो रक्षितुं मृत्युकाले' — (Svapna vi 10) are a few of his statements which can be noted in

this connection. All the same he is not a fatalist. He has vehemently expressed his conviction that proper efforts are bound to fructify, in the following statement of Yaugandharāyaṇa—

> काष्ठादग्निर्जायते मथ्यमानाद्
> भूमिस्तोयं खन्यमाना ददाति ।
> सोत्साहानां नास्त्यसाध्यं नराणां
> मार्गारब्धाः सर्वयत्नाः फलन्ति ॥ Pratijñā i 17¹

5. WORKS OF BHĀSA

Mention has already been made of the thirteen plays ascribed to Bhāsa. Another play called Yajñaphalam[27] dealing with the story of the Bālakāṇḍa of the Rāmāyaṇa has been published in 1941 and attributed to Bhāsa. There seems to be however, a belief that Bhāsa wrote as many as twenty three[28] dramas among which [29]Mukuṭa-tāḍitaka and Udāttarāghava[29] had a place.

About 13 stray verses[30] are attributed to Bhāsa. Of them, *five* are found in the S'ārṅgadhara-paddhati, *four* in the Subhāṣitāvali *three* in the Saduktikarṇāmṛta and *one* in the Sūktimuktāvali.

---

[27] See note 5.

[28] See R. V. Krishnamachariar's Bhūmikā (P. XXXIII) to Priyadars'ikā (V. V. Press, Srirangam).

[29] But Mukuṭatāḍitaka and Udāttarāghava are now attributed to Bāṇa and Mayūra respectively.

[30] *One* of these verses occurs in the *Mattavilāsa* and *four* are attributed to other authors by other anthologists. This proves the notoriously unreliable character of anthological attributions. See F. W. Thomas J.R.A.S. 1927 p. 883 f.

None of these verses is found in any of the Bhāsa plays discovered so far. This cannot be a disproof of Bhāsa's authorship of those plays, for, we may yet hope to discover more works of Bhāsa where these verses may be found.

6. STYLE OF BHĀSA

Bhāsa always employs a simple, elegant and, at the same time, a direct and forceful style for everything that he writes. His verses, as well as his prose, are easy to understand in as much as the words employed are very simple. He is very brief in his expression which is sometimes inadequate to bring out clearly the idea contained therein. He scrupulously avoids the use of long compounds.[31] The speeches of his characters are generally short but pointed and hence very effective. He is fond of repeating the same expressions, phrases, sentences and even stanzas in the course of almost all his works. He sometimes puns[31] on words. He employs only simple figures of speech. His plays abound in beautiful Subhāṣitās and pithy proverbial statements. He effectively employs the पताकास्थान device, (that is, unintentional dramatic replies), in specially selected episodes. His descriptions, although long sometimes, are splendid and picturesque.

Bhāsa expresses things directly and in a simple and lucid language. He does not generally indulge in artificiality and rhetorical conceits.[32] There is

---

[31] See Svapnavāsavadatta ii [7] and ii [10]

[32] Ūrubhaṅgam is an exception.

something remarkably charming in every statement of his. His humour is subtle and original in appreciation of which, Jayadeva called him the 'gentle smile of the goddess of poetry.'[33]

7. GENERAL

In every one of his thirteen plays, Bhāsa displays his originality. Although he draws the subject matter in very broad outlines from popular sources, he invariably presents it in his own way, changing it completely in many cases for the better. For instance, in his *Pañcarātram*, he makes Duryodhana give away half of the kingdom to Droṇa as *Gurudakṣiṇā*, which is of course handed over by Droṇa to Yudhiṣṭhira. Thus, the great Mahābhārata war is altogether avoided. *The Statue House Scene* in the Pratimā, and *the Dream Scene* in the Svapna are two of the many beautiful creations of Bhāsa.

A remarkable feature of these plays is that they are all actable without making any additions or omissions Some scholars even maintain that the now published versions of the plays are only stage-adaptations of the more elaborate originals of Bhāsa. There is a predominance of male characters in these plays, while it is not so in the classical ones. Most of these exhibit a martial

---

[33] यस्याश्चोरश्चिकुरनिकरः कर्णपूरो मयूरः
भासो हासः कविकुलगुरुः कालिदासो विलासः ।
हर्षो हर्षः हृदयवसतिः पञ्चबाणः स्तु बाणः
केषां नैषा कथय कविताकामिनी कौतुकाय ॥

—Prasannaraghava I

spirit The dialogues are crisp, to the point, and in an easy flowing style. In every play, 'dramatic suspense' is so well maintained that, as the plays progress, the a u d i e n c e get more and more absorbed in them.

8. BHĀSA AND KĀLIDĀSA

Bhāsa no doubt has many excellences, but occupies a lower place than Kālidāsa at any rate. The very fact that Bhāsa was superceded by Kālidāsa and that generations of Indian Scholars almost forgot Bhāsa is a proof that he is not the best of Indian poets. The difference between them lies in the very conception of dramatic literature. To Kālidāsa or Bhavabhūti *Rasa* is everything. However much Sanskrit dramas may differ in other respects, this unity of *Rasa* is common to them all. In Bhāsa on the other hand, to speak comparatively, it is lacking. In other words, we may say that, while in Bhāsa's dramasemotions are just evoked, in the latter dramas emotions are evoked and idealised. In the former, we have the emotional state *(bhāva)* as an object of our contemplation, while in the latter we have those emotional states leading us on to the inner experience of detached joy *(rasa)*. In fact, Bhāsa has greater claims to be compared with dramatists, like Shakespeare, who excel in sketching character or constructing plots, more than maintaining the unity of rasa. Kālidāsa's ideal is later and must have taken sometime to develop. If we should make due allowance for growth, we will have to assign to Bhāsa a date long anterior to Kālidāsa.

B. THE ABHISHEKANATAKA

1. PLOT

ACT I (वालिवधाङ्कः)—Rāma and Sugrīva after taking a pledge to help each other, move escorted by Lakṣmaṇa and Hanūmān towards Kiṣkindhā to fight with and slay Vālin. On arriving at the capital, Sugrīva alone moves forward and roars out a challenge to his brother Vālin. Vālin hears it and regardless of his wife's advice, goes out, meets Sugrīva in a fight and knocks him down. Hanūmān reminds Rāma of his pledge to his master, whereupon he lets fly an arrow which wounds Vālin mortally and causes him fall down unconscious. On recovering consciousness, Vālin reads Rāma's name on the arrow and complains that the act is most unbecoming of a hero. Rāma tells him that it is as a punishment for taking his younger brother's wife. Vālin is satisfied. He expires after asking his forgiveness, and entrusting his son Aṅgada to the care of Sugrīva to whom he offers the golden necklace (the family heir-loom). Lakṣmaṇa is asked by Rāma to arrange for Sugrīva's consecration.

ACT II (अशोकवनिकाङ्कः)—[Sugrīva's captains headed by Aṅgada come to the sea-shore in their search for Sīta who had been carried away by Rāvaṇa. Hanūmān leaps across the ocean to Laṅkā]—*Mis'ra Viṣkambhaka.*

Hanūmān enters Laṅkā and searches long for Sītā. He sights Sītā in the As'oka garden, just as Rāvaṇa arrives there. He watches the demon's efforts to win the love of the captive Sītā who has nothing but scorn for him. After sometime, when Rāvaṇa goes to take his early morning bath,

Hanūmān introduces himself to Sītā who does not believe him at first. After acquainting her with the condition of Rāma, he assures her of her speedy rescue by Rāma. He then leaves her and announces his arrival to Rāvaṇa by destroying that beautiful garden.

ACT III (विभीषणनिरसनाङ्कः)–News of the destruction of the As'okavana by Hanūmān is brought to Rāvaṇa. A number of generals, inclusive of Prince Akṣa are ordered one after another to captivate the monkey. All of them are slain by Hanūmān. At last prince Indrajit manages to bring him bound with snares. Hanūmān defies Rāvaṇa and delivers the message of Rāma. Rāvaṇa grows furious at this and orders to put him to death Vibhīṣaṇa restrains him from killing an envoy. Rāvaṇa then modifies the punishment into one of setting fire to the ape's tail and throwing him out of his capital. Vibhiṣaṇa urges Rāvaṇa to restore Sita to Rāma, but Rāvaṇa banishes him for disregarding fraternal love and siding the enemy. Vibhīṣaṇa decides to resort to Rāma to save the demon race from total destruction.

ACT IV (समुद्रतरणाङ्कः)-[Sugriva's chamberlain informs the general that Hanūman has discovered Sītā and asks him to get the monkey army ready to march] — *Viṣkambhaka.*

Rāma and his host of monkeys arrive at the sea-shore. Vibhīṣaṇa, banished by his brother, arrives there and joins Rāma. After consulting Vibhīṣaṇa as to how to cross the ocean, Rāma is about to let fly his divine shaft upon the sea, when the god of the waters (Varuṇa) appears in person before him and seeks his protection. He also

grants Rāma and his followers a passage by divided waters. Rāma, together with his troops, crosses the sea cut in twain as it were, and pitches his camp on the Suvela mountain. Nīla, a monkey officer, detects two demons spying disguised as monkeys having been sent by Rāvaṇa. Instead of punishing them, Rama orders that they should be shown his entire camp and then be set free. He also sends through them his reply message to Rāvaṇa—'By abducting Sītā, you have brought war upon your head. I have come to war with you, but see you not.'

ACT V (शोकाङ्कः)—[The chamberlain of Rāvaṇa is despondent at his master's reluctance to give up Sītā even though all the demon heroes inclusive of Kumbhakarṇa are dead. He asks another demon Vidyujjihva by name, to bring faked models of the heads of Rāma and Lakṣmaṇa, as ordered by Rāvaṇa]—*Viṣkambhaka*.

Rāvaṇa renews his advances to Sīta and shows her the faked models which appear to be the severed heads of Rāma and Lakṣmaṇa, and tells her that the two mortals are slain by Indrajit in battle. Sītā swoons. After recovering, she asks Rāvaṇa to kill her also with the very sword by which her lord was put to death. Rāvaṇa says—'Your wretched husband and Lakṣmaṇa are slain now; who will set you free?' Just then a demon rushes in crying out—'By Rāma, by Rāma,' and when the demon king asks him what that mortal has done, he informs that Indrajit has been killed by Rāma. Hearing this, Rāvaṇa faints and after recovering, decides to kill Sītā on whose account so many of his brothers, sons and friends died, but is

dissuaded. Thereupon he goes out in his chariot to fight with Rāma.

ACT VI (अभिषेकाङ्कः)—[Three Vidhyādharas describe the battle between the monkeys and demons, and the duel between Rāma and Rāvaṇa. After a long and terrible fight, Rāma kills Rāvaṇa with the Brahmāstra.]—*Viṣkambhaka*.

Rāma proclaims Vibhiṣaṇa as lord of Laṅkā. News of Sīta's coming to meet Rāma is brought to him, but Rāma refuses to see her on the plea that 'She has been sullied by her stay in Rāvaṇa's palace and thus has become a stain on Ikṣvāku's house.' He gives his assent to Sīta's desire to burn herself. She lays herself on a burning pyre prepared for her by Lakṣmaṇa, but the god of Fire hurts her not and leads her back to her lord. He salutes Rāma as Nārāyaṇa and hands her over to him, saying—'This Sītā is sinless, pure, unscathed and honoured by all the world. Know that this daughter of Janaka is the blessed Lakṣmī, come to you in human form.' All are surprised. Rāma says—'I know her purity; but, I desired to convince the (thousand-tongued) world.' The celestial bards sing in praise of Rāma. Agni crowns him as king in the presence of Das'aratha (who evidently comes down to that spot). Rāma rejoices at the news that his subjects led by Bharata have arrived there to meet him. The felicitations of Indra and the gods are conveyed to Rāma, whereupon he thanks them.

2. SOURCE AND DEVIATIONS THERE-FROM

In the Abhiṣekanāṭaka, Bhāsa has presented the story of Kiṣkindhā, Sundara and Yuddha

kāṇḍas of the Rāmāyaṇa in a novel and striking manner. The story has been slightly altered to make the presentation of it impressive and interesting. No radical change has been made, nor is anything very new introduced to stamp the drama with the originality of the writer as in the *Pratimā* or the *Svapna*. Yet the play shows original treatment of the already available subject matter. Thus in this play, at the outset, Vālin is hit down by Rāma in the very first fight of Sugriva with him. Valin's greatness is stressed by speaking of him as having taken the foremost part in the *Ocean churning*. He is represented as a very fond father, and a kind, generous and forgiving brother, when, before dying, he is made to offer his family heirloom, the gold necklace, and his son Aṅgada, the *Kulapravāla*, to Sugriva.

Sugriva too is here, a noble person. The humility with which Sugrīva invites Vālin for a fight and his shedding tears with repentance at the death of Vālin are characteristic only of the Sugriva of this play.

The often pointed out defect in Rāma's conduct, viz., the *pracchanna-vadha* of Vālin is defended here in an original way. Vālin himself is satisfied on hearing Rāma's justification of his act on two grounds, viz , (1) Vālin was a monkey and could be killed by a king who may hunt fighting face to face, or through snares and guiles; and (2) Vālin, a monkey chief endowed with the power of discrimination, had taken his younger brother's wife, (an act prohibited by law codes) and hence deserved death punishment.

Sugrīva's consecration only after Vālin's death (and not earlier, and in the forest alone) is really significant here.

In the Second Act, Sugrīva sends Bilamukha to get news of Aṅgada's party who had been sent southwards in search of Sita and who had not returned within a reasonable time. He meets them on the shore of the South sea and returns to Kiskindhā with the news that Hanūmān has gone crossing the ocean to Laṅkā where Sitā was reported to be. This innovation in the popular story helps to avoid the episode of the monkey's destroying the lovely garden of Kiṣkindhā after their return to the capital with the news of Sītā.

Hanūmān enters with Rāma's ring in hand, but we do not see what happens to it. Although this may look a little inconsistent, it must be admitted that there is no need for Hanuman's giving the ring to Sitā, or relating to her the secret of her private life known only to Rāma, to convince her of his *bona fide*. Sitā is more human here. She decides to speak to him, whoever he may be, for, he has been speaking highly of her husband. Being very shrewd, she also trusts him, finding him trust-worthy from his conversation. Neither Rāma nor Sitā has any reason to distrust the words of Hanūmān. Where then is any need for Sitā to send her Cūdāmaṇi to Rāma? That is why the topics of the ring and the Cūdāmaṇi have been wisely dropped by Bhāsa.

The circumstances driving Sītā to enter fire are, in this play, different from those of the Epic. They are designed to produce a dramatic suspense

and anxiety in the reader's mind and also to show Rāma as a king ever alive to public opinion.

Rāma's crossing the ocean of divided waters and not by means of the famous bridge constructed, his consecration by Agni on the sea-shore in the presence of Das'aratha, Bharata's going along with his subjects to meet his brother Rāma (probably with the intention of assisting him in his fight with Rāvaṇa) and his arrival just in time to participate in Rāma's consecration as in this play are some other noteworthy and interesting innovations in the story.

3. THE TITLE

A remarkable feature of the plays of Bhāsa is their significant titles. Every one of these titles indicates either the most striking feature or the most impressive scene of the particular play. It is only in the case of two of his dramas (the Avimāraka and the Cārudatta) that he names them in the most ordinary way, after the heroes thereof. In all the other plays of Bhāsa, their very titles rouse our curiosity to know the subject matter, which, although a popular and common place one, is invariably presented in a novel and original fashion. Thus if the *Pratijñā* is after the peculiar vows taken more than once by the hero Yaugandharāyaṇa, the *Pratimā* after the 'Statue House' scene, and the *Pañcarātram* after the 'Five days' condition of Duryodhana, the *Abhiṣekanāṭaka* is after the three Abhiṣekas of Sugrīva, Vibhīṣaṇa and Rāma which occur prominently at the beginning, middle and end of the play. Of these Abhiṣekas, Rāma's is the most striking and impressive, in as much as it

comes up even on the sea-shore, Agni taking the leading part and Das'artha witnessing. The rejoicing on the occasion is complete leaving no want or short-coming as Bharata and even the subjects of Ayodhyā arrive there just in time. The scene, therefore, naturally leaves a permanent impression on the reader's mind, and the title of the play after such a scene is really a very significant one.

4. TECHNICAL AND GENERAL

The Abhiṣeka is a *Nāṭaka*. The hero of the play, Rāma, is a *dhīrodātta*, and the rival hero Rāvaṇa is a *dhīroddhata*. The chief *rasa* is *Vīra* and it is fed by *Karuṇa*, *Adbhuta* and *Bhayānaka* sentiments. The play fairly answers all the technical requirements of a Nāṭaka.

The Abhiṣeka was first discovered along with the Pratimā and Ās'caryacūdāmaṇi, in a single volume of a palm-leaf manuscript. A thorough examination of the three reveals that the Abhiṣeka bears closer resemblance to the Ā'scaryacūḍāmaṇi than to the Pratimā. This had led some to think that the Abhiṣeka is not by 'Bhāsa, the author of the Pratimā, but is of S'aktibhadra, the author of the Ās'caryacūdāmaṇi'. (See page 8, Introduction to Abhiṣeka by V. Venkatarama Sastry; also Kuppuswami Sastri's Introduction to Ās'caryacudāmaṇi, pages 18-26). When compared with the other plays of Bhāsa, the Abhiṣeka comes last in every respect, in art, in construction, in quality and even in presentation. It contains a very large number of verses unlike the other Bhāsa plays. If

the play is by Bhāsa, it is but a poor specimen of his talents.

5. THE CHARACTERS

RĀMA—Rāma, the hero of this play, is more a ruthless warrior king than a man with tender feelings. He has a very keen sense of duty and as such, he minds his duty first. All other considerations come up only next. The moment Hanūmān reminds Rāma of his promise to Sugrīva (when Sugrīva is fighting with Vālin), without a word Rāma discharges an arrow at Vālin and slays him, although Vālin has done him no harm. Sugrīva is his *āśrita*, and his duty is to protect his *āśrita* at all costs. Even when Vibhīṣaṇa approaches him seeking his protection, Rāma sets aside all other considerations and welcomes him in spite of Sugrīva's protests. His anxiety that the great name of his family should be preserved is so great that he refuses to take back Sītā who has lived in an enemy's house until she proves her purity by throwing herself into fire and is brought back by Agni himself. He has a heart which is mysteriously deep and impenetrable to ordinary persons. He reveals to Agni that he knew Sītā's purity quite well and yet allowed her to throw herself into fire only to convince the wide world of her purity. He does not even think of sending word to Bharata for assistance in rescuing Sītā, which is his personal business.

A single arrow of Rāma goes through the seven Sāla trees and another is enough to slay Vālin. The mere threat of an arrow makes Varuṇa give a passage for him and his hosts across

5

the ocean. Even the mighty Rāvaṇa is killed with a single Brahmastra. If these show that Rāma is a mighty warrior, his attitude towards the demon spies, S'uka and Sārana, shows how forgiving he is. His momentous fight with Rāvaṇa proves his fearlessness of weapon, demon, or death.

He is not ambitious. He hates conquest for conquest's sake. He is a *yuddha vīra* but is always engaged in a *dharma yuddha* to uphold the cause of *dharma*. His slaying of Vālin is to punish him for the sin of taking his younger brother's wife. When he slays Rāvaṇa in battle after a great fight, he does not even for a moment think of himself becoming lord of Laṅkā, but straightway crowns Vibhiṣaṇa, the heir to the throne.

He is very good to his friends and servants. His treatment of Sugrīva, Vibhīṣaṇa, Hanumān and many others is full of love, courtesy and understanding. His affection for his brothers and love for his subjects have been proverbial. Reading the mind of others by looking at their faces is a remarkable talent in Rāma.

In this play, Rāma is more than once identfied with Viṣṇu, but curiously enough, not once does he himself act or speak as the great god. On the other hand, he salutes, as an ordinary man, the gods Varuṇa and Agni when he sees them. Although Rāma is presented to us in this play only as a heroic warrior ruthlessly minding his duty, every time we see him act or speak, we find a dignified nobility and greatness about him, which raise him to a level far higher than that of an ordinary person.

RĀVANA—Rāvaṇa, the rival hero of the play, is a *dhīroddhata*. He is certainly a *yuddhavīra*, as evidenced by his fight with Rāma which he wages with terrific fury. No doubt he is a demon with plenty of demonly qualities. His overtures to Sītā by entreaty and by threat, his trying to dupe her into believing that Rāma and Lakṣmaṇa are dead, and his inducing her to have a widow-marriage with him and later on, his desire to cut her heart and to pull out her entrails as a revenge on her for bringing about the death of his sons and friends show him a demon out and out. All the same, the human is very alive in him. As an affectionate father, he dotes on his son Indrajit; and as a fond brother, he only exiles Vibhīṣaṇa for openly siding Rāma. He respects dharma in all its sense. He is easily averted from slaying a woman and an envoy.

Rāvaṇa is very proud of his heroism and has a conviction that he is capable of defeating anyone, being the conqueror of all the three worlds. But, quite contrary to his own expectation, he sees his fall in the death of his sons and in the circumstances most unfavourable to him throughout. These do not make him lose heart. His challenge to the goddess of Laṅkā, whom he beholds deserting him, that she will be seized by force once again after killing Rāma, just as she was seized before in Kubera's abode, speaks for itself of his great sense of personal ability and high dignity. He boldly goes to the battle-field where he fights with a terrific rage, until his death. It is only once that he feels slight fear, and that is when he thinks that Hanūmān may be the monkey of that

curse of Nandin, which had been flung on him while shaking the Kailāsa mount, formerly.

He is a good ruler. Laṅkā is very rich, beautiful and prosperous equalling Indra's city, under his rule. He is kind and courteous to his subordinates. The abduction of Sītā is the only folly of Rāvaṇa. He is also foolish to think that a woman like Sītā can be seduced by holding out the temptation of power, glory and riches. That he is little good at argument is seen when he fails to reply to Hanumān's question as to why he cheated Rāma by stealing Sītā in his absence if he were really powerful. His stubborn stand, not to yield to Rāma, is both a merit and a folly in Rāvaṇa.

VIBHĪṢANA—Vibhiṣaṇa, the younger brother of Rāvaṇa, is a pious-minded and bold prince. Although a demon by birth, he has only the virtues of man and not a single quality of the demon. He stands up boldly for the cause of truth, justice and fair-play. He does not hesitate to point out to Rāvaṇa that an envoy should not be put to death. He goes to the extent of advising him to restore Sītā to her husband, as otherwise the demon race will have to face total destruction. He expresses his views plainly and is prepared to face the consequence. He loves his men and country dearly. According to his own statement, it is only to save the demon race that he seeks the shelter of Rāma. It is as a very sincere ally of Rāma that he advises him to fling an arrow at Varuṇa, if he should fail to allow a passage across the ocean. He is very kind and sympathetic. When Rāma refuses

to take back Sītā, he tries to advocate her cause, but is silenced by Rāma.

LAKṢMAṆA—We come to see very little of Lakṣmaṇa in this play. He is an obedient brother of Rāma, readily carrying out whatever he is asked to do. It is only when Rāma asks him to prepare a pyre for Sītā to burn herself, as desired by her, that Lakṣmaṇa hesitates to act and consults Hanūmān as to what to do. This is only due to his conviction that Sītā is pure and does not merit such a cruel treatment by Rāma.

VĀLIN—Vālin is a mighty ruler of Kiṣkindhā. Although an ape, he is endowed with the power of argument and the discrimination of right and wrong. He is fearless and heroic. He goes to fight with Sugrīva, heedless of the entreaties and warning of his own wife Tārā. He tells Rāma that his slaying him in a cowardly manner is an act of *adharma*. Rāma's reply is enough to convince him that he, as an adulterer of his younger brother's wife, merited that punishment. Before dying, he forgets and forgives the offence of his younger brother Sugrīva and hands over to him his gold necklace, the family heir-loom, and entrusts Aṅgada, his own son and the future heir to the throne, to his care and protection.

SUGRĪVA—Sugrīva is an honest and faithful ally of Rāma. He protests against Rāma's taking in Vibhīṣaṇa as the demons are generally artful and full of fraud. He is far-sighted and enters into alliance with Rama only after making sure of his ability.

HANŪMĀN—Hanūmān is a great hero and the trusted minister of Sugrīva, following his master like a shadow even during his bad days. He does a monumental service to Rāma, by leaping across the sea to Laṅkā, finding out Sītā, delivering the news of Rāma to her, destroying the As'okavana and consequently meeting Rāvaṇa, knowing his personal as well as military strength, and returning to Rāma to acquaint him with Sītā's condition. He takes a leading part even in the conquest of Laṅkā. He is very shrewd and judges persons correctly. Even in the court of Rāvaṇa he forms a correct opinion of Vibhiṣaṇa, as the one righteous person in the whole of Laṅkā. He easily wins the confidence of even Sītā who hesitates to speak to him at first. His motto is implicit obedience to the master. When Lakṣmaṇa hesitates, even after Rāma's permission, to prepare the pyre for Sītā, Hanūmān asks him 'What is here to consider?', thus suggesting that he has simply to obey. Such is his implicit faith in Rāma, and hence it is no wonder that he is being worshipped all over India as a godly devotee.

SĪTĀ— The most outstanding virtue of Sītā is her unequivocal devotion to her husband and unique identification with him. She figures in this play as a suffering heroine from the beginning to the very end until the Fire God hands her over to her lord. She is kept in confinement by the cruel demon Rāvaṇa, who repeatedly makes to her very filthy proposals. She is harrassed in various ways by the demon king and the demonesses keeping constant watch round her, such that she grows

quite desparate about her rescue. Even when she is rescued, her own husband refuses to take her and allows her to jump into fire. Sitā patiently suffers all this. Even in her suffering, her only concern is her husband. She imagines his sufferings during her separation from him and suffers doubly. She feels amply rewarded for all this when Hanūmān tells her that Rāma too is very much worried about her condition.

As the worthy wife of a heroic husband, Sitā shows great courage and firmness in defying Ravaṇa and treating him with utmost contempt. No temptation of power, riches or comfort can seduce her.

Sitā has very tender feelings. She asks Hanūmān to describe her condition to Rāma in such a way that he may not break down in grief. Her constant prayer to god in her misery is that all may end well and that her lord may be happy. Although Agni says to Rāma that Sitā is goddess Lakṣmi, all that we see of her in the play is that she is just a human being with human feelings. If she is unhurt by Agni, it is because she is pure and sinless and not because she is a goddess. Even Agni stands testimony to this. It is this purity of Sitā in word, thought and deed that has elevated her to the state of a goddess.

DRAMATIS PERSONÆ

MALE—

रामः—Das'aratha's eldest son.

लक्ष्मणः—Rāma's younger brother.

वाली—Sugrīva's elder brother and lord of Kiṣkindhā.

सुग्रीवः—Monkey prince; Vālin's younger brother.

अङ्गदः—Son of Vālin.

हनूमान्—Sugrīva's trusted chief.

नीलः—A monkey officer.

बलाध्यक्षः—A monkey general.

विलमुखः—A monkey soldier.

ककुभः—A monkey officer.

वानरकाञ्चुकीयः—Chamberlain of Sugrīva.

रावणः—Lord of Laṅkā.

विभीषणः—Younger brother of Rāvaṇa.

विद्युज्जिह्वः—A demon.

शङ्कुकर्णः—A demon attendant of Rāvaṇa.

शुकः; सारणः—Rāvaṇa's ministers disguised as monkeys.

राक्षसकाञ्चुकीयः—Chamberlain of Rāvaṇa.

विद्याधराः (त्रयः)—Three celestial bards.

अग्निः—The God of fire.

वरुणः—The God of waters.

FEMALE—

सीता—Rāma's wife.

तारा—Vālin's wife.

राक्षस्यः—Demonesses.

विजया—Portress in Rāvaṇa's palace.

॥ श्रीः ॥

अभिषेकनाटकम्

(नान्द्यन्ते ततः प्रविशति सूत्रधारः)

[1] सूत्रधारः—यो गाधिपुत्रमखविघ्नकराभिहन्ता
युद्धे विराध-खर-दूषणवीर्यहन्ता‡ ।
§दर्पोद्यतोल्बण-कबन्ध-कपीन्द्रहन्ता
पायात् स वो निशिचरेन्द्रकुलाभिहन्ता ॥१॥

[3] एवमार्यमिश्रान् विज्ञापयामि । (परिक्रम्यावलोक्य) अये ! किन्नु

‡ ०कर्णधारा § दर्पोल्बणोद्यत०

(At the end of the Nāndī, then enters the Stage-manager)

[2] STAGE-MANAGER—May He protect us; He— the repeller of the obstructors of Vis'vāmitra's sacrifice; the extirpator of the valour of Virādha, Khara and Dūṣaṇa in battle; the slayer of Kabandha and the monkey king who were arrogant and haughty; and the leveller of the family of the king of demons. [1]

[3] Thus I will announce to the noble men. *(Having stepped forward, looking around)* But, Ey, what is that?

(ನಾಂದಿಯ ಕೊನೆಯಲ್ಲಿ ಬಳಿಕ ಸೂತ್ರಧಾರನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[2] ಸೂತ್ರಧಾರ— ಗಾಧಿಪುತ್ರ(ವಿಶ್ವಾಮಿತ್ರ)ನ ಯಜ್ಞಕ್ಕೆ ವಿಘ್ನವುಂಟು ಮಾಡಿದವರ ಸಂಹಾರಕನೂ, ಯುದ್ಧದಲ್ಲಿ ವಿರಾಧ-ಖರ-ದೂಷಣರ ವೀರ್ಯ ವಿನಾಶಕನೂ, ದರ್ಪ ಹೆಚ್ಚುವಿಕೆಯಿಂದ ಉಲ್ಬಣಿಸಿದ್ದ ಕಬಂಧ ಮತ್ತು ಕಪಿರಾಜ (ವಾಲೀ) ಇಬ್ಬರನ್ನೂ ಕೊಂದವನೂ, ನಿಶಾಚರರ ರಾಜನ ಕುಲವನ್ನು ಕೊನೆಗಾಣಿಸಿದವನೂ ಆದ ಆ ಶ್ರೀರಾಮನು ನಿಮ್ಮನ್ನು ಸಲಹಲಿ. [೧]

[3] ಹೀಗೆ ಆರ್ಯಮಿಶ್ರರಲ್ಲಿ ವಿಜ್ಞಾಪಿಸಿಕೊಳ್ಳುತ್ತೇನೆ. (ಮುಂದೆ ಹೋಗಿ ನೋಡಿ)

खलु मयि विज्ञापनव्यग्रे शब्द इव श्रूयते । अङ्ग ! पश्यामि ।

[4] (नेपथ्ये) सुग्रीव, इत इतः !

[5] (प्रविश्य) पारिपार्श्विकः —भाव !

[6] कुतो नु खल्वेष समुत्थितो ध्वनिः प्रवर्तते श्रोत्रविदारणो महान् ।
प्रचण्डवातोद्धतभीमगामिनां बलाहकानामिव खेऽभिगर्जताम् ॥ २ ॥

[7] सूत्रधारः — मार्ष, किं नावगच्छसि ? एष खलु सीतापहरण-जनितसन्तापस्य रघुकुलप्रदीपस्य सर्वलोकनयनाभिरामस्य रामस्य च,

---

Something like a voice is heard just when I am absorbed in making the announcement ! Well, I see.

[4] *(Behind the curtain)* Sugrīva, this way, this way.

[5] *(Entering)* ASSISTANT TO THE MANAGER—Master,

[6] Whence indeed has arisen this sound ? Mighty as it is, it spreads piercing into the ears, like (the sound) of clouds roaring in the sky moving fiercely being tossed about by furious winds. [2]

[7] THE STAGE-MANAGER — Don't you see, my lad ? To slay Vālin of the golden garland, the supreme lord of all

---

ಓ, ಇದೇನು ? ನಾನು ವಿಜ್ಞಾಪಿಸಲು ವ್ಯಗ್ರನಾಗಿರುವಾಗಲೇ ಏನೋ ಶಬ್ದದ ಹಾಗೆ ಕೇಳಿಸುತ್ತಿದೆ. ಒಳ್ಳೆಯದು, ನೋಡುತ್ತೇನೆ.

[4] (ತೆರೆಯ ಹಿಂದೆ) ಸುಗ್ರೀವ, ಈ ಕಡೆಗೆ, ಈ ಕಡೆಗೆ.

[5] (ಪ್ರವೇಶಿಸಿ) ಪಾರಿಪಾರ್ಶ್ವಿಕ—ಭಾವ !

[6] ಈ ಧ್ವನಿ ಎಲ್ಲಿಂದ ಎದ್ದಿತು ? ಪ್ರಚಂಡವಾದ ಮಾರುತದಿಂದ ಮೇಲಕ್ಕೆದ್ದು ಭಯಂಕರವಾಗಿ ಹರಡುತ್ತಾ, ಆಕಾಶದಲ್ಲಿ (ನಮ್ಮ) ಎದುರಾಗಿಯೇ ಗರ್ಜಿಸುತ್ತಿರುವ ಮೇಘಗಳ ಧ್ವನಿಯಂತೆ (ಇಷ್ಟು) ಹೆಚ್ಚಾಗಿ ಕಿವಿ ಹರಿದು ಹೋಗುವಂತೆ ಹೊರಡುತ್ತಿದೆ ! [೨]

[7] ಸೂತ್ರಧಾರ—ಮಾರಿಷ ! ಅರಿಯೆಯಾ ? ಇದು ಪರಸ್ಪರ ಉಪಕಾರ ಮಾಡಲು ಪ್ರತಿಜ್ಞಾಬದ್ಧರಾಗಿರುವ,—ಸೀತಾಪಹರಣದಿಂದಾದ ಸಂತಾಪವುಳ್ಳ

दाराभिमर्शननिर्विषयीकृतस्य सर्वहर्यृक्षराजस्य सुविपुलमहाग्रीवस्य सुग्रीवस्य च, [1]परस्परोपकारकृतप्रतिज्ञयोः सर्ववानराधिपतिं हेममालिनं वालिनं [2]हन्तुं समुद्योगः प्रवर्तते । [3]तत एतौ हि,

[8] इदानीं राज्यविभ्रष्टं सुग्रीवं रामलक्ष्मणौ ।
पुनः स्थापयितुं प्राप्ताविन्द्रं हरिहराविव ॥३॥

(निष्क्रान्तौ)

[9] स्थापना

---

[1] परस्परदाराकृत० [2] समुद्धर्तुं [3] तथा हि

---

monkeys, these are preparations of (the two persons, viz.,) Rāma, the blazing torch of the Raghu family, a delight to the eyes of all people, but with anguish caused by the rape of Sitā, and Sugriva, king of all monkeys and bears, endowed with a beautiful large robust neck, but expelled from the company of his wife, — who have pledged to help each other. Therefore, these two,—

[8] Rāma and Lakṣmaṇa have now arrived to re-install Sugriva deprived of his kingdom, just as Hari and Hara came to re-instate Indra. [3] *(Exeunt ambo)*

[9] END OF THE PROLOGUE

ರಘುಕುಲಪ್ರದೀಪನೂ ಸರ್ವಲೋಕನಯನಾಭಿರಾಮನೂ ಆದ ರಾಮ ಮತ್ತು ಎಲ್ಲ ಕಪಿಗಳಿಗೂ ಕರಡಿಗಳಿಗೂ ರಾಜನೂ, ಪತ್ನೀಸಹವಾಸವಿಲ್ಲದಂತೆ ಮಾಡಲ್ಪಟ್ಟಿರುವವನೂ, ಸುಂದರವೂ ದೃಢವೂ ಆದ ದೊಡ್ಡ ಕುತ್ತಿಗೆಯುಳ್ಳವನೂ ಆದ ಸುಗ್ರೀವ,— ಈ ಇಬ್ಬರ ಪ್ರಯತ್ನ ಸರ್ವವಾನರಾಧಿಪತಿಯೂ ಹೇಮಮಾಲಿಯೂ ಆದ ವಾಲಿಯನ್ನು ಕೊಲ್ಲುವುದಕ್ಕಾಗಿ ಸಾಗುತ್ತಿದೆ. ಆದ್ದರಿಂದ ಈ ಇಬ್ಬರು

[8] ರಾಮಲಕ್ಷ್ಮಣರೂ ರಾಜ್ಯವಿಭ್ರಷ್ಟನಾದ ಸುಗ್ರೀವನನ್ನು ಈಗ ಪುನಃ (ರಾಜ್ಯದಲ್ಲಿ) ಸ್ಥಾಪಿಸಲು ಒದಗಿಬಂದಿದ್ದಾರೆ;— ಇಂದ್ರನನ್ನು ಪುನಃ ಸ್ಥಾಪಿಸಲು ಹರಿ ಹರ ಇಬ್ಬರೂ ಬಂದಂತೆ. [೩] (ಇಬ್ಬರೂ ಹೋಗುತ್ತಾರೆ)

[9] ಸ್ಥಾಪನೆ

[10] (ततः प्रविशति रामो लक्ष्मणसुग्रीवौ हनूमांश्च)

[11] रामः—सुग्रीव ! इत इतः ।

[12] मत्सायकाभिहत-भिन्न-विकीर्णदेहं
 शत्रुं तवाद्य [1]सहसा भुवि पातयामि ।
राजन् ! भयं त्यज [2]ममापि समीपवर्ती
 दृष्टस्त्वया[3] च समरे निहतः स वाली ।।४।।

[13] सुग्रीवः — देव ! अहं खल्वार्यस्य प्रसादाद्देवानामपि राज्यमाशङ्के, किं पुनर्वानराणाम् । कुतः,

---

[1] समरे विनिपात० [2] ममासि [3] त्वयाद्य

---

[10] *(Then enter Rāma, Lakṣmaṇa, Sugrīva and Hauūmān)*

[11] RĀMA—Sugrīva, this way, this way.

[12] To-day, I will straightway make your enemy fall down to the ground, his body pierced, chopped and shattered by my arrows. Leave fear, O king ! That Vālī sball be seen by you even close to me and slain in the fight. [4]

[13] SUGRĪVA—Sire, by your favour I can verily hope for even the realm of gods; let alone that of the monkeys. For,

---

[10] (ಬಳಿಕ ರಾಮನೂ ಲಕ್ಷ್ಮಣಸುಗ್ರೀವರೂ ಹನುಮಂತನೂ ಪ್ರವೇಶಿಸುತ್ತಾರೆ)

[11] ರಾಮ — ಸುಗ್ರೀವ, ಈ ಕಡೆಗೆ, ಈ ಕಡೆಗೆ—

[12] ನನ್ನ ಬಾಣ ನಾಟಿ ಛಿನ್ನ ಭಿನ್ನವಾದ ಶರೀರವುಳ್ಳ ಸ್ಥಿತಿಯಲ್ಲಿ ನಿನ್ನ ಶತ್ರುವನ್ನೀಗ ಇದ್ದಕ್ಕಿದ್ದಂತೆ ನೆಲದಮೇಲೆ ಕೆಡವುತ್ತೇನೆ. ರಾಜನೇ! ಭಯ ಬಿಡು. ನನ್ನ ಸಮೀಪದಲ್ಲಿ ನೀನಿರುವಂತೆಯೇ ಯುದ್ಧದಲ್ಲಿ ಆ ವಾಲೀ ನಿಹತನಾಗುವುದನ್ನು ಇನ್ನೇನು ನೀನು ಕಂಡಂತೆಯೇ! [೪]

[13] ಸುಗ್ರೀವ—ದೇವ, ಪೂಜ್ಯನಾದ ನಿನ್ನ ಪ್ರಸಾದದಿಂದ ದೇವತೆಗಳ ರಾಜ್ಯವನ್ನೇ ಆಶಿಸಬಹುದಾಗಿರುವಾಗ ಈ ವಾನರರಾಜ್ಯದ ಮಾತೇನು ! ಯಾಕೆಂದರೆ,

[14] मुक्तो देव ! तवाद्य वालिहृदयं भेत्तुं न मे संशयः
सालान् सप्त महावने हिमगिरेः शृङ्गोपमाञ्छ्रीधर ।
भित्त्वा वेगवशात् प्रविश्य धरणीं गत्वा च नागालयं
मज्जन् वीर ! पयोनिधौ पुनरयं संप्राप्तवान् सायकः ॥

[15] हनूमान्—तव नृप ! मुखनिःसृतैर्वचोभिः
विगतभया हि वयं विनष्टशोकाः ।
रघुवर ! हरये जयं प्रदातुं
गिरिमभिगच्छ सनीरनीरदाभम् ॥६॥

---

[14] I have no doubt sire, that the arrow discharged by you now will cleave the heart of Vālin. (Because), after cleaving in the great wood the seven Sāla trees resembling Himālayan peaks, O glorious one, it has, with that impetus, pierced through the earth, entered the serpent's abode, passed through the ocean and come back to you, O hero. [5]

[15] HANŪMĀN—O king, through the words uttered with your lips, we are indeed with dispelled fear and ended grief. O best of Raghus ! come along to the mountain resembling a water-laden cloud, in order to bestow victory on the monkey (Sugriva, Indra's son). [6]

---

[14] (ಅ) ಮಹಾವನದಲ್ಲಿ ಹಿಮಗಿರಿಯ ಶಿಖರಗಳನ್ನು ಹೋಲುವ ಏಳು ಸಾಲ ವೃಕ್ಷಗಳನ್ನು ಭೇಧಿಸಿ, ಅದರ ವೇಗದ ಕಾರಣದಿಂದ ಭೂಮಿಯೊಳಕ್ಕೇ ಪ್ರವೇಶಿಸಿ ಪಾತಾಳವನ್ನು ಹೊಕ್ಕು, ಸಮುದ್ರದಲ್ಲಿ ಮುಳುಗುತ್ತಾ ಪುನಃ (ನಿನ್ನಲ್ಲಿಗೇ) ಬಂದು ಸೇರಿರುವ ಈ ನಿನ್ನ ಬಾಣ ಈಗ ಬಿಟ್ಟೊಡನೆ ವಾಲಿಯ ಹೃದಯವನ್ನು ಭೇದಿಸುವುದರಲ್ಲಿ ನನಗೆ ಸಂಶಯವೇ ಇಲ್ಲ, ಶ್ರೀಧರನೇ! [೫]

[15] ಹನೂಮಾನ್— ನೃಪತಿಯೇ! ನಿನ್ನ ಮುಖದಿಂದ ಹೊರಹೊರಟ ಮಾತುಗಳಿಂದ ನಾವು ಭಯ ನೀಗಿದವರೂ ಶೋಕವಿಲ್ಲದವರೂ ಆಗಿದ್ದೇವೆ. ರಘುವರನೇ! ಸುಗ್ರೀವನಿಗೆ ಜಯಪ್ರದಾನಮಾಡಲು ಜಲಭರಿತವಾದ ಮೋಡದಂತಿರುವ ಬೆಟ್ಟಕ್ಕೆ ಬಿಜಯಮಾಡು. [೬]

16 लक्ष्मणः — आर्य ! सोपस्नेहतया [1]वनान्तरस्याभितः खलु किष्किन्धया भवितव्यम् ।

17 सुग्रीवः—सम्यगाह कुमारः ।

18 संप्राप्ता हरिवरबाहुसंप्रगुप्ता[2]
किष्किन्धा तव नृप ! बाहुसंप्रगुप्ता[3] ।
तिष्ठ त्वं नृवर ! करोम्यहं विसंज्ञं
नादेन प्रचलमहीधरं नृलोकम् ॥७॥

19 राम—[4]भवतु, गच्छ ।

---

1 वृक्षाणामभितः 2 गुप्तां किष्किन्धां 3 गुप्तैः 4 गच्छामः

---

16 Lakṣmaṇa--Sir, Kiṣkindhā must be closeby, as the forest region (here) is with moisture.

17 Sugrīva—The prince has said aright.

18 Well protected by your arms, O king, we have come to Kiṣkindhā protected well by the arms of the great monkey. You stay here, O best of men ! I shall stupefy with a roar the (entire) human world with its mountains shaking. [7]

19 Rāma—Well, go.

---

16 ಲಕ್ಷ್ಮಣ—ಆರ್ಯ, ವನಪ್ರದೇಶವು ಆರ್ದ್ರತೆಯಿಂದ ಕೂಡಿರುವುದರಿಂದ ಕಿಷ್ಕಿಂಧೆ ಈ ಸರಹದ್ದಿನಲ್ಲೇ ಇರಬೇಕು.

17 ಸುಗ್ರೀವ—ಕುಮಾರನು ಹೇಳಿದ್ದು ಸರಿ!

18 ರಾಜನೇ! ಕಪಿಶ್ರೇಷ್ಠನಾದ ವಾಲಿಯ ಬಾಹುಗಳಿಂದ ಸಂರಕ್ಷಿತವಾದ ಕಿಷ್ಕಿಂಧೆ ನಿನ್ನ ಬಾಹುಗಳಿಂದ ಸುರಕ್ಷಿತವಾಗಲು ಹತ್ತಿರ ಬಂದಿದೆ. ನೀನು ನಿಲ್ಲು, ನರಶ್ರೇಷ್ಠನೇ! ನನ್ನ ಗರ್ಜನೆಯಿಂದ ಅಲ್ಲಾಡುವ ಬೆಟ್ಟಗಳಿಂದ ಕೂಡಿದ ಈ ನರಲೋಕವನ್ನೇ ಪ್ರಜ್ಞಾಶೂನ್ಯವಾದುದನ್ನಾಗಿ ಮಾಡಿಬಿಡುತ್ತೇನೆ.

19 ರಾಮ—ಒಳ್ಳೆಯದು, ಹೋಗು.

[20] सुग्रीवः—यदाज्ञापयति देवः । ([1]परिक्रम्य) भोः !

[21] अपराधमनुद्दिश्य परित्यक्तस्त्वया विभो !
युद्धे त्वत्पादशुश्रूषां सुग्रीवः कर्तुमिच्छति ॥७॥

[22] (नेपथ्ये) कथं कथं सुग्रीव इति ?

[23] (ततः प्रविशति वाली, गृहीतवस्त्रया तारया सह)

[24] वाली—कथं कथं सुग्रीव इति ?

[25] तारे ! विमुञ्च मम वस्त्रमनिन्दिताङ्गि !
प्रस्रस्त-वक्र-नयने ! किमसि प्रवृत्ता ।

---

[1] उपगम्य

---

[20] SUGRĪVA—As my lord commands. *(Walking about)* Hullo !

[21] O Ruler ! Sugriva, abandoned by you for no fault, is eager to wait on your feet in battle. [8]

[22] *(Behind the curtain)* How, how ? Sugriva, is it ?

[23] *(Then enters Vālin with Tārā clinging to his garment)*

[24] VĀLIN—How, how ? Sugriva, is it ?

[25] O Tārā, (my) lady with faultless limbs ! leave my robe. What are you engaged in, (my dear !) with your

---

[20] ಸುಗ್ರೀವ—ಸ್ವಾಮಿಯ ಅಪ್ಪಣೆಯಂತೆ. (ಮುಂದೆ ಹೋಗಿ) ಎಲೈ !

[21] ರಾಜನೇ ! ನಿನ್ನಿಂದ ಅಪರಾಧವನ್ನುದ್ದೇಶಿಸದೆಯೇ ಪರಿತ್ಯಕ್ತನಾದ ಸುಗ್ರೀವ ಯುದ್ಧದಲ್ಲಿ ನಿನ್ನ ಪಾದಶುಶ್ರೂಷೆ ಮಾಡಲಿಚ್ಛಿಸುತ್ತಾನೆ. [೮]

[22] (ತೆರೆಯ ಹಿಂದೆ) ಏನು, ಏನು, ಸುಗ್ರೀವನೆ ?

[23] (ಬಳಿಕ ವಾಲೀ ಪ್ರವೇಶಿಸುತ್ತಾನೆ, ಅವನ ವಸ್ತ್ರವನ್ನು ಹಿಡಿದುಕೊಂಡಿರುವ ತಾರೆಯೊಡನೆ)

[24] ವಾಲೀ—ಏನು, ಏನು, ಸುಗ್ರೀವನೆ ?

[25] ಅನಿಂದಿತವಾದ ಅಂಗಗಳುಳ್ಳ, ತಾರೆಯೇ ! ನನ್ನ ವಸ್ತ್ರವನ್ನು ಬಿಡು. ಜೊಯ್ದು ಮುಖ ಮತ್ತು ಕಣ್ಣುಗಳುಳ್ಳವಳೇ ! ಇದೇನು ಮಾಡತೊಡಗಿರುವೆ ?

सुग्रीवमद्य समरे विनिपात्यमानं
तं पश्य शोणित-परिप्लुत[1]सर्वगात्रम् ॥९॥

[26] तारा — प्रसीदतु प्रसीदतु महाराजः। अल्पेन कारणेन नागमिष्यति सुग्रीवः। तदमात्यवर्गेण सह संमन्त्र्य गन्तव्यम्। [पसीअउ पसीअउ महाराओ। [2]अप्पेण कारणेण ण आगमिस्सइ सुग्गीओ। ता अमच्च-वग्गेण सह सम्मन्तिअ गन्तव्वं।]

[27] वाली—[3]आः!

शक्रो वा भवतु गतिः शशाङ्कवक्त्रे!
शत्रोर्मे निशित-परश्वधः शिवो वा।

[1] वक्त्रनेत्रम् [2] अणप्पेण कारणेण आगमिस्सदि [3] 'आः' इति नास्ति

face and eyes wet with tears? Behold to-day that Sugriva being struck down in the battle-field, with all his limbs bathed in blood. [9]

26 TĀRĀ—Be pleased, O great king, be pleased. Sugriva won't come with a scanty reason. You must therefore go after taking counsel with the ministers.

27 VĀLIN—Ah!

O moon-faced lady, let the resort of my foe be Indra, or Siva with his sharp axe. Even Viṣṇu with eyes

ರಕ್ತದಿಂದ ಸರ್ವಾವಯುವವೂ ತೊಯ್ದ ಆ ಸುಗ್ರೀವನು ಈ ದಿನ ಯುದ್ಧದಲ್ಲಿ ಕೆಡವಲ್ಪಡುವುದನ್ನು ನೋಡು. [೯]

26 ತಾರೆ— ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಲಿ. ಅಲ್ಪವಾದ ಕಾರಣದಿಂದ ಸುಗ್ರೀವ ಬರುವುದಿಲ್ಲ. ಆದ್ದರಿಂದ ಮಂತ್ರಿಮಂಡಲದೊಡನೆ ಸಮಾಲೋಚಿಸಿ ಹೋಗಬೇಕು.

27 ವಾಲೀ—ಆಃ!

ಎಲೈ ಚಂದ್ರಮುಖಿಯೇ! ನನ್ನ ಶತ್ರುವಿನ ರಕ್ಷಕನು ಇಂದ್ರನಾದರೂ ಆಗಿರಲಿ, ಅಥವಾ ಚೂಪಾದ ಕೊಡಲಿಯ ಶಿವನಾದರೂ ಆಗಿರಲಿ; ಅರಳಿದ

नालं मामभिमुखमेत्य संप्रहर्तुं
विष्णुर्वा विकसित-पुण्डरीक-नेत्रः ॥१०॥

[28] तारा— प्रसीदतु प्रसीदतु महाराजः ! अस्य जनस्यानुग्रहं तावत् कर्तुमर्हति महाराजः । [[1]पसीअउ पसीअउ महाराओ । इमस्स जणस्स अणुग्गहं दाव करेउं [2]अरिहदि महाराओ ।]

[29] वाली—श्रूयतां मत्पराक्रमः ।

[30] तारे ! मया खलु पुरामृतमन्थनेऽपि
गत्वा [3]प्रहस्य सुर-दानव-दैत्य-सङ्घान् ।
उत्फुल्लनेत्रमुरगेन्द्रमुदग्ररूप-
माकृष्यमाणमवलोक्य सुविस्मितास्ते ॥११॥

---

[1] पसीदडु [2] अर्हदि [3] प्रपह्य

---

resembling the full-blown lotuses is incapable of hitting me down, coming face to face with me. [10]

[28] TĀRĀ—Be pleased, great king, be pleased. Please do a favour to this person, at least.

[29] VĀLIN—May you listen to my valour.

[30] O Tārā, formerly, even at the 'nectar-churning,' when I, having gone there, laughed at the (plight of the) legions of gods, dānavas and daityas and began to draw

---

ಕಮಲದಂತೆ ಕಣ್ಣುಳ್ಳ ವಿಷ್ಣುವೇ ಆಗಿರಲಿ; ಅಭಿಮುಖವಾಗಿ ಬಂದು ನನ್ನನ್ನು ಕೊಲ್ಲಲು (ಯಾವನೂ) ಸಮರ್ಥನಲ್ಲ. [೧೦]

[28] ತಾರೆ—ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಲಿ. ಈ ನನ್ನ ಮೇಲೆ ಅನುಗ್ರಹವನ್ನಾದರೂ ಮಹಾರಾಜನು ಮಾಡಬೇಕು.

[29] ವಾಲೀ—ನನ್ನ ಪರಾಕ್ರಮ ಕೇಳು—

[30] ತಾರೆ! ಹಿಂದೆ ಅಮೃತಮಂಥನಕ್ಕೂ ಹೋಗಿ, ದೇವ ದಾನವ ದೈತ್ಯರ ಸಮೂಹಗಳ (ಅವಸ್ಥೆಗಾಗಿ) ನಕ್ಕು, ಅರಳಿದ ಕಣ್ಣುಗಳು ಮತ್ತು ಭಯಂಕರ

31 तारा—प्रसीदतु प्रसीदतु महाराजः । [पसीअउ पसीअउ महाराओ ।]

32 वाली— [1]हं । मम वशानुवर्तिनी भव । प्रविश त्वमभ्यन्तरम् ।

33 तारा—एषा गच्छामि मन्दभागा ।
[एसा गच्छामि मन्दभाआ ।] (निष्क्रान्ता)

34 वाली—हन्त ! प्रविष्टा तारा । [2]यावदहं सुग्रीवं भग्नग्रीवं करोमि । (द्रुतमुपगम्य) [3]सुग्रीव ! तिष्ठ तिष्ठ ।

35 इन्द्रो वा शरणं तेऽस्तु प्रभुर्वा मधुसूदनः ।
मच्चक्षुष्पथमासाद्य सजीवो नैव यास्यसि ॥१२॥

---

[1] आः [2] अहमपि [3] भोः सुग्रीव

---

the serpent lord of gazing eyes and fierce form, they were all astounded on seeing me. [11]

31 TĀRĀ—Be pleased, great king, be pleased.

32 VĀLIN—No more; remain obedient to me; you go in.

33 TĀRĀ—Here I go, an unfortunate woman. *(Exit)*

34 VĀLIN—Well; Tārā has gone in. I shall (now) break the neck of Sugrīva. *(Approaching hurriedly)* Sugrīva, stay, stay.

35 Let Indra be your refuge, or even lord Madhu-

ರೂಪವುಳ್ಳ ಸರ್ಪರಾಜನನ್ನು ನಾನು ಎಳೆದು ತರುವುದನ್ನು ಕಂಡು ಅವರೆಲ್ಲ ತುಂಬ ವಿಸ್ಮಿತರಾದರು. [೧೧]

31 ತಾರೆ—ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಲಿ.

32 ವಾಲೀ—ಹಂ! ನನಗೆ ವಿಧೇಯಳಾಗಿರು. ನೀನು ಒಳಕ್ಕೆ ಹೋಗು.

33 ತಾರೆ—ಇಗೋ ಮಂದಭಾಗಿನಿ (ಯಾದ ನಾನು) ಹೋಗುತ್ತೇನೆ.

34 ವಾಲೀ—ಅಬ್ಬ! ತಾರೆ ಒಳಕ್ಕೆ ಹೋದಳು. ನಾನಿನ್ನು ಸುಗ್ರೀವನನ್ನು ಭಗ್ನಗ್ರೀವನನ್ನಾಗಿ ಮಾಡುತ್ತೇನೆ. (ವೇಗವಾಗಿ ಹತ್ತಿರಹೋಗಿ) ಸುಗ್ರೀವ, ನಿಲ್ಲು ನಿಲ್ಲು.

35 ಇಂದ್ರನೋ ಅಥವಾ ಪ್ರಭುವಾದ ಮಧುಸೂದನನೋ, ಯಾರಾದರೂ

36 इत इतः[1] ।

37 सुग्रीवः—यदाज्ञापयति महाराजः । (उभौ नियुद्धं कुरुतः)

38 रामः—एष एष वाली ।

39 सन्दष्टोष्ठश्चण्डसंरक्तनेत्रो मुष्टिं कृत्वा गाढमुद्वृत्तदंष्ट्रः[2] ।
गर्जन् भीमं वानरो भाति युद्धे संवर्ताग्निः सन्दिधक्षुर्यथैव ॥ 13

1 'इत इतः' इति नास्ति । 2 उद्रिक्तदंष्ट्रः

sūdana; having come within the range of my sight, you won't go alive. [12]

36 This way, this way.

37 SUGRĪVA—As the great king commands.

(Both fight with fists)

38 RĀMA—Here, (see) this Vālin.

39 Biting his lips, with eyes reddened in rage, with protruding teeth, and roaring dreadfully having clenched tight his fists, the ape in fight shines just like the fire of annihilation which is bent on consuming (everything) completely. [13]

ನಿನ್ನ ರಕ್ಷಕನಾಗಿರಲಿ; ನೀನಿಂದು ನನ್ನ ದೃಷ್ಟಿಪಥವಲ್ಲಿ ಬಂದವನು ಜೀವಸಹಿತ ಹೋಗುವುದಿಲ್ಲ. [೧೨]

36 ಈ ಕಡೆ, ಈ ಕಡೆ.

37 ಸುಗ್ರೀವ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ.

(ಇಬ್ಬರೂ ಮುಷ್ಟಿಯುದ್ಧ ಮಾಡುತ್ತಾರೆ)

38 ರಾಮ—ಇಗೋ ವಾಲೀ!

39 ಕಚ್ಚಿದ ತುಟಿ, ಕೋಪದಿಂದ ಕೆಂಪಾದ ಕಣ್ಣು, ಮೇಲಕ್ಕೆ ಚಾಚಿದ ಹಲ್ಲುಗಳು ಇವುಗಳುಳ್ಳ, ಈ ವಾನರನು ಮುಷ್ಟಿಯನ್ನು ಬಿಗಿಯಾಗಿ ಹಿಡಿದು ಯುದ್ಧದಲ್ಲಿ ಭಯಂಕರವಾಗಿ ಗರ್ಜಿಸುತ್ತಾ, ಸಂಪೂರ್ಣವಾಗಿ ಸುಟ್ಟುಹಾಕಲು ಬಯಸುವ ಪ್ರಳಯಾಗ್ನಿಯಂತೆ ಶೋಭಿಸುತ್ತಿದ್ದಾನೆ. [೧೩]

[40] लक्ष्मणः—सुग्रीवमपि पश्यत्वार्यः ।

[41] विकसितशतपत्ररक्तनेत्रः[2]
कनकमयाङ्गदनद्धपीनबाहुः ।
हरिवरमुपयाति[3] वानरत्वाद्
गुरुमभिभूय सतां विहाय वृत्तम् ॥१४॥

[42] वालिना ताडितः पतितः सुग्रीवः !

[43] हनूमान् — हा धिक् ! (ससंभ्रमं राममुपगम्य) जयतु देवः । अस्यैषावस्था !

---

[1] अभि० [2] ०वक्त्रनेत्रः [3] अभियाति

---

40 Lakṣmaṇa—Noble brother, look at Sugrīva also.

41 With eyes as red as a blossomed lotus and with his stout arms fitted with gold armlets, he attacks overpowering the monkey-chief, his elder, (thus) neglecting the ways of the good, being himself a monkey. [14]

42 Hit by Vālin, Sugrīva has fallen down.

43 Hanūman—Oh fie! *(Hurriedly going near Rāma)* Hail, sire! Such has been his plight.

---

40 ಲಕ್ಷ್ಮಣ—ಆರ್ಯನು ಸುಗ್ರೀವನನ್ನು ನೋಡೋಣಾಗಲಿ.

41 ಅರಳಿದ ಶತಪತ್ರಕಮಲದಂತೆ ಕೆಂಪಾದ ಕಣ್ಣುಗಳನ್ನೂ ಚಿನ್ನದಿಂದ ಮಾಡಿದ ತೋಳುಬಳೆ ತೊಟ್ಟ ಪೀನಬಾಹುಗಳನ್ನೂ ಉಳ್ಳ (ಈ ಸುಗ್ರೀವನು) ವಾನರತ್ವದ ಕಾರಣದಿಂದ ಸತ್ಪುರುಷರ ನಡವಳಿಕೆಯನ್ನು ತ್ಯಜಿಸಿ ತನ್ನ ಗುರುವಾದ ಕಪಿಶ್ರೇಷ್ಠನನ್ನೇ ಆಕ್ರಮಿಸಿ ಎದುರಿಸುತ್ತಿದ್ದಾನೆ. [೧೪]

42 ವಾಲಿಯಿಂದ ಹೊಡೆಯಲ್ಪಟ್ಟು ಸುಗ್ರೀವ ಬಿದ್ದುಬಿಟ್ಟ !

43 ಹನುಮಾನ್—ಹಾ ಧಿಕ್ ! (ಸಂಭ್ರಮದಿಂದ ರಾಮನಲ್ಲಿಗೆ ಬಂದು) ಸ್ವಾಮಿಗೆ ಜಯವಾಗಲಿ! ಇವನ ಅವಸ್ಥೆ ಹೀಗಿದೆಯಲ್ಲ!

[44] बलवान् वानरेन्द्रस्तु दुर्बलश्च पतिर्मम ।
15 अवस्था शपथश्चैव सर्वमार्येण चिन्त्यताम् ॥१५॥

[45] रामः — हनूमन् ! अलमलं संभ्रमेण । एतदनुष्ठीयते । (शरं मुक्त्वा) हन्त पतितो वाली !

[46] लक्ष्मणः—एष एष वाली,

15a रुधिर-कलित-गात्रः स्रस्तसंरक्तनेत्रः
कठिन-विपुल-बाहुः काललोकं विविक्षुः ।
अभिपतति कथञ्चिद्धीरमाकर्षमाणः
शरवरपरिवीतं शान्तवेगं शरीरम् ॥१६॥

---

[44] The monkey chief is of course strong and my master weak. Let (his present) state and (your) pledge,—all be borne in mind by your noble self [15]

[45] RAMA—Hanūman, do not be anxious. Here it is attended to. *(Discharging an arrow)* Ha! Vālin has fallen.

[46] LAKṢMAṆA—Here, this Vālin,—

With limbs stained with blood, eyes red by bleeding and arms long but stiffened, and eager to enter the region of

---

[44] ವಾನರೇಂದ್ರನಾದ ವಾಲೀ ಬಲಶಾಲಿ; ನನ್ನ ಒಡೆಯ ದುರ್ಬಲ. (ಅವನ ಈ) ಅವಸ್ಥೆ ಮತ್ತು (ಆರ್ಯನಾದ ನಿನ್ನ ಪ್ರತಿಜ್ಞೆ) ಎಲ್ಲವೂ ಆರ್ಯನಿಂದ ಗಮನಿಸಲ್ಪಡಲಿ. [೧೫]

[45] ರಾಮ—ಹನುಮಂತ! ಗಾಬರಿ ಬೇಡ. ಇಗೋ (ನನ್ನಿಂದಾಗ ಬೇಕಾದುದು) ಅನುಷ್ಠಿಸಲ್ಪಡುತ್ತದೆ. (ಬಾಣ ಪ್ರಯೋಗ ಮಾಡಿ) ಓಃ, ವಾಲೀ ಬಿದ್ದು ಬಿಟ್ಟ!

[46] ಲಕ್ಷ್ಮಣ—ಇಗೋ ವಾಲೀ!

ರಕ್ತದಿಂದ ತೊಯ್ದು ಶರೀರ, ಹೊಯ್ದಾಡಿ ಕೆಂಪಾದ ಕಣ್ಣುಗಳು, ಕಠಿಣವೂ ವಿಸ್ತಾರವೂ ಆದ ಬಾಹುಗಳು—ಇವುಗಳುಳ್ಳ ಈ ವಾಲೀ ಯಮ

[47] वाली — (मोहमुपगम्य पुनः समाश्वस्य शरे नामाक्षराणि वाचयित्वा राममुद्दिश्य)

युक्तं भो ! नरपतिधर्ममास्थितेन युद्धे मां छलयितुमक्रमेण राम !
वीरेण व्यपगतधर्मसंशयेन लोकानां छलमपनेतुमुद्यतेन ॥१७॥

[48] हन्त भोः !

[49] भवता, सौम्यरूपेण, यशसो, भाजनेन, च ।
छलेन मां, प्रहरता, प्ररूढमयशः, कृतम् ॥१८॥

Death,—attacks somehow dragging bravely his body calmed of its energy being hit down by (your) powerful dart. [16]

47 VALIN—(*Fainting and becoming conscious again, having read the name (letters) on the arrow, addressing Rāma*) O Rāma, is it right for you to cheat me foully in battle? you,—a hero adhering to the right conduct of kings free from doubts relating to righteous acts and engaged in the removal of treachery among people. [17]

48 Alas, sir !

49 By you, a vessel of glory, a person of gentle form

ಲೋಕವನ್ನು ಸೇರಲಿರುವವನಾಗಿ, (ನಿನ್ನ) ಉತ್ತಮವಾದ ಬಾಣಗಳಿಂದ ಕೆಡವಲ್ಪಟ್ಟು ಮತ್ತು ವೇಗವೆಲ್ಲ ತಣ್ಣಗಾದ (ತನ್ನ) ಶರೀರವನ್ನು ದಿಟ್ಟತನದಿಂದಲೇ ಎಳೆದುಕೊಂಡು ಬರುತ್ತಾ, ಹೇಗೋ (ಕಷ್ಟದಿಂದ) ಧಾಳಿ ಮಾಡುತ್ತಿದ್ದಾನೆ.

47 ವಾಲೀ—(ಮೂರ್ಛಿತನಾಗಿ ಪುನಃ ಪ್ರಜ್ಞೆ ತಳೆದು, ಬಾಣದಲ್ಲಿ ಹೆಸರಿನ ಅಕ್ಷರಗಳನ್ನು ಓದಿ, ರಾಮನನ್ನುದ್ದೇಶಿಸಿ) ರಾಮನೇ! ವೀರನೂ, ಧರ್ಮ ವಿಚಾರದಲ್ಲಿ ಸಂಶಯ ನೀಗಿದವನೂ, ಜನರಲ್ಲಿ ಮೋಸವನ್ನು ದೂರ ಮಾಡಲುದ್ಯುಕ್ತನೂ ಆಗಿ ರಾಜಧರ್ಮವನ್ನು ಅನುಷ್ಠಿಸುತ್ತಿರುವ ನಿನಗೆ, ಯುದ್ಧದಲ್ಲಿ ಅಕ್ರಮವಾಗಿ ನನ್ನನ್ನು ಮೋಸಗೊಳಿಸುವುದು ಸರಿಯೆ ? [೧೭]

48 ಅಯ್ಯೋ !

49 ಸೌಮ್ಯರೂಪವುಳ್ಳವನೂ ಕೀರ್ತಿಗೆ ಪಾತ್ರನೂ ಆಗಿದ್ದರೂ ನೀನು

[50] भो राघव ! चीरवल्कलधारिणा वेषविपर्यस्तचित्तेन मम भ्रात्रा सह युद्धव्यग्रस्याधर्म्यः खलु प्रच्छन्नो वधः !

[51] रामः—कथमधर्म्यः खलु प्रच्छन्नो वध इति ?

[52] वाली—कः संशयः ?

[53] रामः—न खल्वेतत् । पश्य,

[54] वागुराच्छन्नमाश्रित्य मृगाणामिष्यते वधः ।
वध्यत्वाच्च मृगत्वाच्च भवाञ्छन्नेन दण्डितः ॥१९॥

---

and one who has hit me foully, infamy has been made to shoot forth. [18]

[50] O Rāghava! slaying me by stealth, while I was absorbed in fighting with my brother, has indeed been an unworthy act for you, dressed in bark but having a mind contrary to the dress!

[51] RĀMA—How? 'Slaying by stealth has been an unworthy act'—is that what you mean?

[52] VĀLIN—What doubt?

[53] RĀMA—Not at all so. See—

[54] Slaughter of beasts by resorting to snares and hiding

ನನ್ನನ್ನು ಮೋಸದಿಂದ ಹೊಡೆದು ಅಪಕೀರ್ತಿಯನ್ನು ಬೆಳೆಸಿಬಿಟ್ಟೆ. [೧೮]

[50] ರಾಘವನೇ! ನನ್ನ ಸೋದರನೊಡನೆ ಯುದ್ಧದಲ್ಲಿ ವ್ಯಗ್ರನಾಗಿದ್ದ ನನ್ನನ್ನು ಮರೆಯಾಗಿ ನಿಂತು ಕೊಲ್ಲುವುದು ಚೀರವಲ್ಕಲಧಾರಿಯಾದ, ಆದರೆ ಆ ವೇಷಕ್ಕೆ ವಿಪರೀತವಾದ ಬುದ್ಧಿಯುಳ್ಳ, ನಿನಗೆ ಅಧರ್ಮವ್ಯಾಪಾರವಲ್ಲವೇ ?

[51] ರಾಮ— ಹೇಗೆ ? ಮರೆಯಾಗಿ ನಿಂತು ಕೊಲ್ಲುವುದು ಅಧರ್ಮ ವ್ಯಾಪಾರವೆನ್ನುವಿಯಾ ?

[52] ವಾಲೀ—ಸಂಶಯವೇನು ?

[53] ರಾಮ—ಹಾಗಲ್ಲ; ನೋಡು—

[54] ಬಲೆಗಳು ಮತ್ತು ಮರೆಯಾಗಿರುವುದು — ಇವುಗಳನ್ನವಲಂಬಿಸಿ

55 वाली—दण्ड्य इति मां भवान् मन्यते ?

56 रामः—कः संशयः ?

57 वाली—केन कारणेन ?

58 रामः—अगम्यागमनेन ।

59 वाली—अगम्यागमनेनेति ? एषोऽस्माकं धर्मः ।

60 रामः—[1]ननु युक्तं भोः ।

---

[1] 'ननु युक्तं भो' इति नास्ति

---

is permitted. You are punished by me hiding, as you are a beast and as you deserve to be put to death. [9]

55 VĀLIN—Do you think that I deserve to be punished?

56 RĀMA—What doubt?

57 VĀLIN—For what reason?

58 RĀMA—For adultery.

59 VĀLIN—'For adultery?' (But) that is a permissible act with us.

60 RĀMA—Sir, is it right at all,

ಮೃಗಗಳನ್ನು ಕೊಲ್ಲುವುದು (ಶಿಷ್ಟ) ಸಮ್ಮತವಾದುದು. ನೀನು ವಧ್ಯನಾಗಿದ್ದುದರಿಂದಲೂ ಮೃಗವಾಗಿದ್ದುದರಿಂದಲೂ ಮರೆಯಾಗಿ ನಿಂತ (ನನ್ನಿಂದ) ದಂಡಿಸಲ್ಪಟ್ಟೆ. [೧೯]

55 ವಾಲೀ—ನನ್ನನ್ನು ಶಿಕ್ಷಾರ್ಹನನ್ನಾಗಿ (ನೀನು) ಭಾವಿಸುತ್ತೀಯಾ ?

56 ರಾಮ—ಸಂಶಯವೇನು ?

57 ವಾಲೀ—ಯಾವ ಕಾರಣದಿಂದ ?

58 ರಾಮ — ಅಗಮ್ಯಾಗಮನದಿಂದ (ಬೆರೆಯಬಾರದವಳೊಡನೆ ಬೆರೆತದ್ದರಿಂದ).

59 ವಾಲೀ—ಅಗಮ್ಯಾಗಮನದಿಂದ ಎಂದೆಯಾ ? ಇದು ನಮ್ಮ ಧರ್ಮ.

60 ರಾಮ—ಇದು ಯುಕ್ತವೇನಯ್ಯಾ ?

[61] [1]भवता वानरेन्द्रेण धर्माधर्मौ विजानता ।
आत्मानं मृगमुद्दिश्य भ्रातृदाराभिमर्शनम् ॥२०॥

[62] वाली—भ्रातृदाराभिमर्शनेन तुल्यदोषयोरहमेव दण्डितो न सुग्रीवः !

[63] रामः—दण्डितस्त्वं हि दण्ड्यत्वाद् अदण्ड्यो नैव दण्ड्यते !

[64] वाली—[2]सुग्रीवेणाभिमृष्टाभूद्धर्मपत्नी गुरोर्मम ।
तस्य दाराभिमर्शेन कथं दण्ड्योऽस्मि राघव ॥२१॥

---

[1] युक्तं भो वानरे० [2] सुग्रीवेणापि मृष्टा०

---

[61] That you, the lord of the monkeys and able to distinguish between right and wrong, should possess your brother's wife on the plea of yourself being a beast? [20]

[62] VĀLIN—Only I am punished and not Sugriva, although both of us are equally guilty of possessing the wife of the brother!

[63] RĀMA—You are punished because you deserve to be punished; one who does not deserve punishment is never punished.

[64] VĀLIN—The lawful wife of me, his elder brother, was embraced by Sugriva (too). But how is it that I (alone) am punished for embracing his wife, O Rāghava? [21]

---

[61] ಧರ್ಮ ಅಧರ್ಮಗಳನ್ನು ಬಲ್ಲ ವಾನರೇಂದ್ರನಾದ ನಿನಗೆ 'ನಾನು ಮೃಗ' ಎಂಬ ಭಾವನೆಯಿಂದ ಸೋದರನ ಹೆಂಡತಿಯೊಡನೆ ಬೆರೆಯುವುದು (ಯುಕ್ತವೇ) ? [೨೦]

[62] ವಾಲೀ—ಸೋದರನ ಪತ್ನಿಯೊಡನೆ ಬೆರೆತು ಸಮಾನದೋಷಿಗಳಾದ ನಮ್ಮಿಬ್ಬರಲ್ಲಿ ನಾನೊಬ್ಬನೇ ದಂಡಿತನಾದೆ; ಸುಗ್ರೀವನಾಗಲಿಲ್ಲ (ಅದೇಕೆ) ?

[63] ರಾಮ—ನೀನು ದಂಡನೆಗೆ ಅರ್ಹನಾದುದರಿಂದ ದಂಡಿಸಲ್ಪಟ್ಟೆ. ದಂಡನೆಗೆ ಅರ್ಹನಲ್ಲದವನು ಎಂದಿಗೂ ದಂಡಿಸಲ್ಪಡುವುದಿಲ್ಲ.

[64] ವಾಲೀ—ಹಿರಿಯನಾದ ನನ್ನ ಧರ್ಮಪತ್ನಿಯು ಸುಗ್ರೀವನಿಂದ ಬೆರೆಯ

65 रामः—न त्वेव हि कदाचिज्ज्येष्ठस्य यवीयसो दाराभिमर्शनम्।

66 वाली— हन्त ! अनुत्तरा वयम् । भवता दण्डितत्वात् विगतपापोऽहं ननु ?

67 रामः—एवमस्तु ।

68 सुग्रीवः—हा धिक् !

करिकरसदृशौ गजेन्द्रगामिंस्तव रिपुशस्त्रपरिक्षताङ्गदौ च ।
अवनितलगतौ समीक्ष्य बाहू हरिवर ! हा पततीव मेऽद्य चित्तम् ॥

---

65 RĀMA—Because an elder brother should never touch the wife of a younger brother.

66 VĀLIN—Alas! I have no answer. As I have been punished by you, I am freed of sin, is it not?

67 RĀMA—Be it so.

68 SUGRĪVA—Ha, alas!

O best of monkeys with the gait of a lordly elephant! my heart sinks now, as it were, after seeing your two arms lying on the ground, resembling the trunks of elephants, and with their armlets shattered by your enemy's weapons. [22]

ಲ್ಪಟ್ಟಳು. ಅವನ ಹೆಂಡತಿಯೊಡನೆ ಬೆರೆತುದರಿಂದ ನಾನು (ಮಾತ್ರ) ಹೇಗೆ ದಂಡನೆಗೆ ಅರ್ಹನಾದೆ? ಎಲೈ ರಾಘವನೇ! [೨೧]

65 ರಾಮ—ಯಾಕೆಂದರೆ, ಜ್ಯೇಷ್ಠನಾದವನು ಯಾವ ಸಂದರ್ಭದಲ್ಲೂ ಕಿರಿಯವನ ಹೆಂಡತಿಯೊಡನೆ ಬೆರೆಯಬಾರದಲ್ಲವೇ?

66 ವಾಲೀ—ನಾ ನಿನ್ನು ಪ್ರತ್ಯುತ್ತರವಿಲ್ಲದವನಾದೆ. ನಿನ್ನಿಂದ ದಂಡಿತನಾಗಿರುವುದರಿಂದ ನಾನು ಪಾಪವಿಮುಕ್ತನಾದೆನಲ್ಲವೆ?

67 ರಾಮ—ಹಾಗೆಯೇ ಆಗಲಿ.

68 ಸುಗ್ರೀವ—ಹಾ ಧಿಕ್!

ಎಲೈ ಗಜೇಂದ್ರಗಾಮಿಯೆ! ಆನೆಯ ಸೊಂಡಿಲುಗಳಿಗೆ ಸದೃಶವಾಗಿರುವ, ಶತ್ರುವಿನ ಶಸ್ತ್ರಗಳಿಂದ ಮುರಿದುಹೋದ ತೋಳ್ಬಳೆಗಳಿಂದ ಕೂಡಿರುವ, ಮತ್ತು

69 वाली—सुग्रीव, अलमलं विषादेन। ईदृशो लोकधर्मः।

70 (नेपथ्ये) हा हा महाराजः ! [हा हा महाराओ !]

71 वाली—सुग्रीव, संवार्यतां संवार्यतां स्त्रीजनः। एवं गतं नार्हति मां द्रष्टुम्।

72 सुग्रीवः—यदाज्ञापयति महाराजः। हनूमन्, एवं क्रियताम्।

73 हनूमान्—यदाज्ञापयति कुमारः। (निष्क्रान्तः)

74 (ततः प्रविशत्यङ्गदो हनूमांश्च)

75 हनूमान्—अङ्गद ! इत इतः।

---

69 **VĀLIN**—Sugrīva, don't grieve any more. Such is the course of the world.

70 *(Behind the curtain)* Ha, ha, the great king!

71 **VĀLIN**—Sugrīva, let the women-folk be kept away. They should not see me in this state.

72 **SUGRĪVA**—As the great king commands. Hanūman, please do so.

73 **HANŪMĀN**—As the prince orders. *(Exit)*

74 *(Then enter Aṅgada and Hanūmān)*

75 **HANŪNĀN**—Aṅgada, this way, this way.

ನೆಲದ ಮೇಲೆ ಬಿದ್ದಿರುವ ನಿನ್ನ ಬಾಹುಗಳೆರಡನ್ನೂ ಕಂಡು, ಹೇಶ್ರೇಷ್ಠನೇ! ನನ್ನ ಮನಸ್ಸೀಗ ಉಡುಗಿ ಹೋಗುತ್ತಿದೆ. [೨೨]

69 ವಾಲೀ—ಸುಗ್ರೀವ, ವಿಷಾದ ಸಾಕು. ಲೋಕಧರ್ಮವೇ ಇಂತಹುದು.

70 (ತೆರೆಯ ಹಿಂದೆ) ಹಾ ಹಾ ಮಹಾರಾಜ!

71 ವಾಲೀ—ಸುಗ್ರೀವ, ಸ್ತ್ರೀಯರನ್ನು ತಡೆ. ಹೀಗಿರುವ ನನ್ನನ್ನು ಅವರು ನೋಡಬಾರದು.

72 ಸುಗ್ರೀವ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. ಹನುಮಂತ, ಹೀಗೆ ಮಾಡು.

73 ಹನೂಮಾನ್—ಕುಮಾರನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)

74 (ಬಳಿಕ ಅಂಗದನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ; ಹನುಮಂತನೂ ಸಹ)

75 ಹನೂಮಾನ್—ಅಂಗದ, ಈ ಕಡೆ, ಈ ಕಡೆ.

76 अङ्गदः—श्रुत्वा कालवशं यान्तं हरिमृक्षगणेश्वरम् ।
[1]समापतितसन्तापः प्रयामि शिथिलक्रमः ॥२३॥

77 हनूमन् ! कुत्र महाराजः ?

78 हनूमान्—एष महाराजः;

79 शरनिर्भिन्नहृदयो विभाति धरणीतले ।
गुहशक्तिसमाक्रान्तो यथा क्रौञ्चाचलोत्तमः ॥२४॥

80 अङ्गदः—(उपसृत्य) हा महाराज !

---

[1] समापतति सन्तापः

---

76 AṄGADA—Having heard that the monkey (-chief), the lord of troops of bears, is passing into the hands of death, I, overwhelmed with grief, move with faltering steps. [23]

77 Hanūman, where is the great king?

78 HANŪMĀN—Here is the great king!—

79 He shines (lying) on the ground, his heart pierced by an arrow, just like the best mountain Krauñca assailed by Guha's (weapon) S'akti. [24]

80 AṄGADA—(*Going near*) Ha, great king!

---

76 ಅಂಗದ—ಕರಡಿಗಳ ಸಮೂಹಗಳಿಗೆ ರಾಜನಾದ ಹರಿ (ವಾಲಿ) ಯು ಕಾಲವಶನಾದುದನ್ನು ಕೇಳಿ ಸಂತಾಪವುಂಟಾಗಿ ಶಿಥಿಲವಾದ ಹೆಜ್ಜೆಯಿಡುತ್ತಾ ನಡೆಯುತ್ತಿದ್ದೇನೆ. [೨೩]

77 ಹನುಮಂತ! ಮಹಾರಾಜನೆಲ್ಲಿ?

78 ಹನೂಮಾನ್—ಇಗೋ ಮಹಾರಾಜ.

79 ಬಾಣವು ನಾಟಿದ ಹೃದಯವುಳ್ಳವನಾಗಿ ನೆಲದ ಮೇಲೆ ಬಿದ್ದಿರುವ ಇವನು ಗುಹನ 'ಶಕ್ತಿ' ಎಂಬ ಆಯುಧದಿಂದ ಹೊಡೆಯಲ್ಪಟ್ಟ (ಅ) ದೊಡ್ಡ ಕ್ರೌಂಚ ಪರ್ವತದ ಹಾಗೆ ಕಾಣಿಸುತ್ತಿದ್ದಾನೆ. [೨೪]

80 ಅಂಗದ—(ಹತ್ತಿರಕ್ಕೆ ಹೋಗಿ) ಹಾ ಮಹಾರಾಜ!

[81] अतिबलसुखशायी [1]पूर्वमासीर्हरीन्द्रः
क्षितितलपरिवर्ती क्षीणसर्वाङ्गचेष्टः ।
शरवरपरिवीतं व्यक्तमुत्सृज्य देहं
किमभिलषसि वीर [2]स्वर्गमद्याभिगन्तुम् ॥२५॥

(इति भूमौ [3]पतितः)

[82] वाली—अङ्गद ! अलमलं विषादेन । [4]भोः सुग्रीव !

[83] मया कृतं दोषमपास्य बुद्ध्या त्वया हरीणामधिपेन सम्यक् ।
विमुच्य रोषं [5]परिगृह्य धर्मं कुलप्रवालं परिगृह्यतां नः ॥२६॥

---

[1] पूर्वमासीद् हरीन्द्रः [2] स्वगमद्यापि गन्तुम् [3] पतति
[4] Before this add ईदृशो लोकधर्मः । [5] प्रतिगृह्य

---

[81] As the lord of the apes, you were formerly sleeping happily because of your mighty power; but now you roll on the bare earth, the movement of every limb of yours ceased. Leaving behind the body which is hit down by an efficient dart, obviously do you desire to depart to-day to the heaven of heroes. [25] *(Falls on the ground)*

[82] VĀLIN—Aṅgada, do not grieve. O Sugrīva,

[83] Wiping off completely from (your) mind the wrong

---

[81] ವಾನರ ರಾಜನಾದ ನೀನು ಹಿಂದೆ ಹೆಚ್ಚಾದ ಬಲವಿದ್ದುದರಿಂದ ಸುಖವಾಗಿ ನಿದ್ದಿಸುತ್ತಿದ್ದೆ. ವೀರನೇ! ಅದೇ ನೀನು ಈಗ ಬರಿಯ ನೆಲದ ಮೇಲೆ ಹೊರಳಾಡುತ್ತಾ, ಎಲ್ಲ ಅವಯವಗಳ ಚೇಷ್ಟೆಯೂ ಕೊನೆಗಂಡಿರಲಾಗಿ ಅಮೋಘವಾದ (ಈ) ಬಾಣಗಳು ನಾಟಿರುವ ಈ ದೇಹವನ್ನು ವ್ಯಕ್ತವಾಗಿಯೇ ತ್ಯಜಿಸಿ, ಸ್ವರ್ಗಾಭಿಮುಖನಾಗಿ ಹೋಗಲು ಅಪೇಕ್ಷಿಸುತ್ತಿರುವಿಯೇನು? [೨೫]

(ಎಂದು ನೆಲದಮೇಲೆ ಬಿದ್ದುಬಿಡುತ್ತಾನೆ)

[82] ವಾಲೀ—ಅಂಗದ, ವಿಷಾದಿಸಬೇಡ. ಸುಗ್ರೀವನೇ!

[83] ನನ್ನಿಂದಾದ ದೋಷವನ್ನು ಮನಸ್ಸಿನಿಂದ ಸಂಪೂರ್ಣವಾಗಿ ಹೊರದೂಡಿ,

84 सुग्रीवः—यदाज्ञापयति महाराजः ।

85 वाली—भो राघव ! यस्मिन् कस्मिन् वापराधेऽनयोर्वानरचापलं क्षन्तुमर्हसि ।

86 रामः—[2]बाढम् । [2] एवमस्तु

87 वाली—सुग्रीव ! प्रतिगृह्यतामस्मत्कुलधनं हेममाला ।

88 सुग्रीवः—अनुगृहीतोऽस्मि । (प्रतिगृह्णाति)

89 वाली—हनूमन् ! आपस्तावत् ।

---

done by me, laying aside wrath, and leaning on righteousness, let this scion of our family (Aṅgada) be taken charge of by you, the ruler of the monkeys. [26]

84 SUGRĪVA—As the great king commands.

85 VĀLIN—O Rāghava, please pardon the fickleness of these two monkeys, whatever their offence be.

86 RĀMA—Very well.

87 VĀLIN—Sugrīva, receive charge of this gold necklace, the treasure of our family.

88 SUGRĪVA—I am favoured. *(Receives)*

89 VĀLIN—Hanūman, water please.

ವಾನರಾಧಿಪನಾದ ನೀನು ರೋಷವನ್ನು ಬಿಟ್ಟು, ಧರ್ಮವನ್ನು ಅವಲಂಬಿಸಿ, ನಮ್ಮ ಕುಲಪ್ರವಾಳವೇ ಆದ ಈ ಅಂಗದನನ್ನು ಪರಿಗ್ರಹಿಸು. [೨೬]

84 ಸುಗ್ರೀವ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ.

85 ವಾಲೀ—ರಾಘವನೇ! ಯಾವುದೇ ಅಪರಾಧದಲ್ಲಾಗಲೀ ಈ ಇಬ್ಬರು (ಕುಮಾರರ) ವಾನರ ಚಾಪಲವನ್ನು ನೀನು ಕ್ಷಮಿಸಬೇಕು.

86 ರಾಮ—ಆಗಲಿ.

87 ವಾಲೀ—ಸುಗ್ರೀವ, ನಮ್ಮ ಕುಲಧನ ಈ (ಚಿನ್ನದ ಸರ) ಹೇಮ ಮಾಲೆ; ಸ್ವೀಕರಿಸು.

88 ಸುಗ್ರೀವ—ಅನುಗೃಹೀತನಾದೆ. (ತೆಗೆದುಕೊಳ್ಳುತ್ತಾನೆ)

89 ವಾಲೀ—ಹನುಮಂತ! ಸ್ವಲ್ಪ ನೀರು.

90 हनूमान् — यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य) इमा आपः ।

91 वाली — (आचम्य) परित्यजन्तीव मां प्राणाः । इमा गङ्गाप्रभृतयो महानद्य एता उर्वश्याद्योऽप्सरसो मामभिगताः । एष सहस्रहंसप्रयुक्तो[1] वीरवाही विमानः कालेन प्रेषितो मां नेतुमागतः । भवतु । अयमयमागच्छामि । ([2]स्वर्यातः)

92 सर्वे— हा हा महाराज !

---

[1] हंसयुक्तो [2] स्वर्गं गतः

---

90 HANŪMĀN—As the great king commands. *(Exit and re-enter)* Here is water.

91 VĀLIN—*(Having sipped)* Life appears to leave me. These great rivers such as Gaṅgā, and the nymphs such as Urvas'i have come to me . This aerial vehicle drawn by a thousand swans, the van of heroes sent by Death, has come to fetch me. Very well. Here, here I come. *(Expires)*

92 ALL—Ha, ha, great king !

---

90 ಹನೂಮಾನ್—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೊರಕ್ಕೆ ಹೋಗಿ, ಪ್ರವೇಶಿಸಿ) ಇಗೋ ನೀರು.

91 ವಾಲೀ—(ಆಚಮನಮಾಡಿ) ಪ್ರಾಣಗಳು ನನ್ನನ್ನು ಬಿಟ್ಟು ಹೋಗುವಂತೆ ಇದೆ. ಇಗೋ ಗಂಗೆಯೇ ಮೊದಲಾದ ಮಹಾನದಿಗಳೂ ಉರ್ವಶಿಯೇ ಮೊದಲಾದ ಅಪ್ಸರಸ್ಸ್ತ್ರೀಯರೂ ನನ್ನನ್ನಿದಿರುಗೊಳ್ಳಲು ಬಂದಿದ್ದಾರೆ. ಇಗೋ ಸಾವಿರ ಹಂಸ ಹೂಡಿರುವ ವೀರವಾಹಿಯಾದ ವಿಮಾನ ಯಮನಿಂದ ಕಳುಹಿಸಲ್ಪಟ್ಟು ನನ್ನನ್ನು ಕರೆದೊಯ್ಯಲು ಬಂದಿದೆ. ಒಳ್ಳೆಯದು. ಇಗೋ ಬಂದುಬಿಟ್ಟೆ. (ಸ್ವರ್ಗಕ್ಕೆ ತೆರಳುತ್ತಾನೆ)

92 ಎಲ್ಲರೂ—ಹಾ ಹಾ ಮಹಾರಾಜ!

[93] रामः — हन्त ! स्वर्गं गतो वाली ! सुग्रीव, क्रियतामस्य संस्कारः ।

[94] सुग्रीवः—यदाज्ञापयति देवः ।

[95] रामः—लक्ष्मण ! सुग्रीवस्याभिषेकः कल्प्यताम् ।

[96] लक्ष्मणः—यदाज्ञापयत्यार्यः ।

(निष्क्रान्तास्सर्वे)

इति प्रथमोऽङ्कः

---

[93] Rāma—Alas, Vālin has gone to heaven! Sugrīva, let the funeral rites be performed.

[94] Sugrīva—As my lord commands.

[95] Rāma—Lakṣmaṇa, let Sugrīva's consecration be arranged for.

[96] Lakṣmaṇa—As my noble brother commands.

(Exeunt omnes)

END OF THE FIRST ACT

---

[93] ರಾಮ—ಅಯ್ಯೋ! ವಾಲೀ ಸ್ವರ್ಗಕ್ಕೆ ತೆರಳಿಬಿಟ್ಟ! ಸುಗ್ರೀವ, ಇವನ ಸಂಸ್ಕಾರವಾಗಲಿ.

[94] ಸುಗ್ರೀವ—ಸ್ವಾಮಿಯ ಅಪ್ಪಣೆಯಂತೆ.

[95] ರಾಮ—ಲಕ್ಷ್ಮಣ, ಸುಗ್ರೀವನ ಅಭಿಷೇಕಕ್ಕೆ ಏರ್ಪಾಟಾಗಲಿ.

[96] ಲಕ್ಷ್ಮಣ—ಆರ್ಯನ ಅಪ್ಪಣೆಯಂತೆ.

(ಎಲ್ಲರೂ ಹೋಗುತ್ತಾರೆ)

ಇಂತು ಮೊದಲನೆಯ ಅಂಕ

अथ द्वितीयोऽङ्कः

(ततः प्रविशति ककुभः)

[2] ककुभः — निष्ठितप्रायत्वात्कार्यस्याहारव्यापृताः सर्वे वानर-यूथपाः[§]। तस्मादहमपि किञ्चिदाहारजातं सम्भावयामि[†]। (तथा करोति)

[3] (प्रविश्य[‡]) विलमुखः — प्रेषितोऽस्मि महाराजेन सुग्रीवेण — 'आर्यरामस्य कृतोपकारप्रत्युपकारनिमित्तं सर्वासु दिशासु सीताविचयने प्रेषिताः सर्वे वानरा आगताः। तेषां दक्षिणापथमुखस्य कुमारस्याङ्गदस्य

§ वानरपतयः † संपादयामि ‡ (ततः प्रविशति विलमुखः)

ACT II

(Then enters Kakubha)

[2] KAKUBHA—As the task is almost completed, all the chiefs of the monkey troops are engaged in dining. Therefore I too shall do some honour to the viands. *(Does so)*

[3] *(Entering)* BILAMUKHA—I have been sent by the great king Sugriva (with the command)—"All the monkeys sent out to search for Sitā in all the directions, as a return for the help rendered by the noble Rāma, have come back. Get

ಎರಡನೆಯ ಅಂಕ

(ಬಳಿಕ ಕಕುಭನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[2] ಕಕುಭ—ಕೆಲಸವೆಲ್ಲಾ ಅನುಷ್ಠಿತವಾದಂತಾಗಿರುವುದರಿಂದ ಎಲ್ಲಾ ವಾನರಯೂಥಪಾಲರೂ ಆಹಾರ ಸೇವನೆಯಲ್ಲಿ ನಿರತರಾಗಿದ್ದಾರೆ. ಆದ್ದರಿಂದ ನಾನೂ ಏನಾದರೂ ಆಹಾರವನ್ನು ಸೇವಿಸುತ್ತೇನೆ. (ಹಾಗೆಯೇ ಮಾಡುತ್ತಾನೆ)

[3] (ಪ್ರವೇಶಿಸಿ) ಬಿಲಮುಖ—ಮಹಾರಾಜ ಸುಗ್ರೀವನಿಂದ (ಆಜ್ಞಪ್ತನಾಗಿ) ಕಳುಹಿಸಲ್ಪಟ್ಟಿದ್ದೇನೆ—' ಆರ್ಯ ರಾಮನಿಂದಾದ ಉಪಕಾರಕ್ಕೆ ಪ್ರತ್ಯುಪಕಾರ ಮಾಡುವುದಕ್ಕಾಗಿ ಎಲ್ಲ ದಿಕ್ಕುಗಳಲ್ಲೂ ಸೀತೆಯನ್ನು ಹುಡುಕುವುದಕ್ಕೆ ಕಳುಹಿಸಿದ್ದ ಎಲ್ಲ ವಾನರರೂ ಬಂದುಬಿಟ್ಟರು. ಅವರಲ್ಲಿ ದಕ್ಷಿಣಾಪಥದ ಕಡೆ

प्रवृत्तिं ज्ञात्वा शीघ्रमागच्छ' इति। तत् क्व नु खलु गतः कुमारः ? (परिक्रम्याग्रतो विलोक्य) एष आर्यककुभः । यावदेनं पृच्छामि । (उपसृत्य) सुखमार्यस्य ? [पेसिओ ह्मि महाळाएण सुग्गीवेण— 'अय्यरामस्स किदोवआरप्पच्चुवआरणिमित्तं सव्वासु दिसासु सीदाविअअणे पेसिआ सव्वे वाणरा आअदा। तेसं दक्खिणापहमुहस्स कुमारस्स अङ्गदस्स पउत्तिं जाणिअ सिग्घं आअच्छ' त्ति। ता कहिं णुहु गओ कुमारो ? (परिक्रम्याग्रतो विलोक्य) [1]एसो अय्यककुहो। जाव णं पुच्छामि। (उपसृत्य) सुहं अय्यस्स ?]

[4] ककुभः—अये विलमुखः ! कुतो भवान् ?

[5] विलमुखः— आर्य, महाराजस्य शासनेन कुमारमङ्गदं प्रेक्षितुम् आगतोऽस्मि। [अय्य, महाळाअस्स सासणेण कुमारं अङ्गदं पेक्खिदुं आअदोह्मि।]

---

[1] अम्मो एसो

---

to know the news of prince Aṅgada who, among them, had gone southwards; and come soon." Now, where on earth has the prince gone to? *(Walking about and seeing)* Here is master Kakubha. I will just ask him. *(Going near)* (Keeping) good health, Sir?

[4] KAKUBHA—Oh Bilamukha! Whence came you?

[5] BILAMUKHA—I have come, sir, by the great king's command to see prince Aṅgada.

ಹೋದ ಕುಮಾರ ಅಂಗದನ ಸಮಾಚಾರವನ್ನು ತಿಳಿದು ಬೇಗ ಬಾ' ಎಂದು. ಆದ್ದರಿಂದ, ಕುಮಾರನು ಎಲ್ಲಿಗೆ ಹೋಗಿರಬೇಕು ? (ಸುತ್ತಲೂ ಓಡಾಡಿ, ನೋಡಿ) ಈತ ಆರ್ಯ ಕಕುಭ. ಇವನನ್ನೇ ಕೇಳುತ್ತೇನೆ. (ಹತ್ತಿರಕ್ಕೆ ಹೋಗಿ) ಆರ್ಯನು ಸೌಖ್ಯವೇ ?

[4] ಕಕುಭ—ಓ ಬಿಲಮುಖ! ನೀನೆಲ್ಲಿಂದ ?

[5] ಬಿಲಮುಖ—ಆರ್ಯ, ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಿಂದ ಕುಮಾರ ಅಂಗದನನ್ನು ನೋಡಲು ಬಂದಿದ್ದೇನೆ.

[6] ककुभः—अपि कुशली आर्यरामो महाराजश्च ?

[7] बिलमुखः—आम् ।

[8] ककुभः—कोऽभिप्रायो महाराजस्य ?

[9] बिलमुखः—प्रेषितोऽस्मि.... [पेसिओह्मि...] (इति पूर्ववत् पठति)

[10] ककुभः—किं न जानीषे निष्ठितमर्धं कार्यस्य ?

[11] बिलमुखः—किं किम् ?

[12] ककुभः—श्रूयताम्—

---

6 KAKUBHA—Is the noble Rāma well? and the king?

7 BILAMUKHA—Yes.

8 KAKUBHA—What is the intention of the great king?

9 BILAMUKHA—I have been sent........*(and so on as before)*

10 KAKUBHA—Don't you know that half the task has been accomplished?

11 BILAMUKHA—What, what?

12 KAKUBHA—Listen;

---

6 ಕಕುಭ—ಆರ್ಯರಾಮನೂ ಮಹಾರಾಜನೂ ಕ್ಷೇಮವೇ ?

7 ಬಿಲಮುಖ—ಅಹುದು.

8 ಕಕುಭ—(ನಿನ್ನನ್ನು ಕಳುಹಿಸಿರುವುದರಲ್ಲಿ) ಮಹಾರಾಜನ ಅಭಿಪ್ರಾಯವೇನು ?

9 ಬಿಲಮುಖ—ಮಹಾರಾಜ ಸುಗ್ರೀವನಿಂದ ಕಳುಹಿಸಲ್ಪಟ್ಟಿದ್ದೇನೆ.... ....ಇತ್ಯಾದಿ (3) ಮೊದಲಿನಂತೆಯೇ ಹೇಳುತ್ತಾನೆ)

10 ಕಕುಭ—ಕೆಲಸದಲ್ಲಿ ಅರ್ಧ ಅನುಷ್ಠಿತವಾಗಿಬಿಟ್ಟದೆಯೆಂಬುದನ್ನು ಅರಿಯೆಯಾ ?

11 ಬಿಲಮುಖ—ಏನು, ಏನು ?

12 ಕಕುಭ—ಕೇಳು—

[13] लब्ध्वा वृत्तान्तं रामपत्न्याः खगेन्द्रा-
दारुह्यागेन्द्रं सद्विपेन्द्रं महेन्द्रम् ।
लङ्कामभ्येतुं वायुपुत्रेण शीघ्रं
वीर्यप्राबल्याल्लङ्घितः सागरोऽद्य ॥१॥

[14] तस्मादागच्छ; कुमारपादमूलमेव संश्रयावः ।

(निष्क्रान्तौ)

[15] मिश्रविष्कम्भकः

---

[13] Having obtained from the lord of birds (Sampāti) news relating to Rāma's wife and mounting the great Mahendra mountain which is together with great elephants, the ocean has been leapt across now by the Wind god's son through his excessive strength in order to reach Laṅkā quickly. [1]

[14] Therefore, come along; we shall wait upon the prince.

(*Exeunt ambo*)

[15] END OF THE INTERLUDE

---

[13] ಪಕ್ಷಿರಾಜಸಂಪಾತಿಯಿಂದ ರಾಮನ ಪತ್ನಿಯ ವೃತ್ತಾಂತವನ್ನು ಪಡೆದು, ದೊಡ್ಡ ಆನೆಗಳಿಂದ ಕೂಡಿದ ಮಹೇಂದ್ರ ಪರ್ವತವನ್ನು ಹತ್ತಿ, ಲಂಕೆಯನ್ನು ಬೇಗ ಸೇರಲು ವಾಯುಪುತ್ರನು ತನ್ನ ವೀರ್ಯ ಪ್ರಾಬಲ್ಯದ ಸಹಾಯದಿಂದ ಸಾಗರವನ್ನಿಂದು ದಾಟಬಿಟ್ಟ. [೧]

[14] ಆದ್ದರಿಂದ ಬಾ, ಕುಮಾರನ ಪಾದಗಳೆಡೆಗೇ ಹೋಗೋಣ.

(ಇಬ್ಬರೂ ಹೋಗುತ್ತಾರೆ)

[15] ಇಂತು ಮಿಶ್ರವಿಷ್ಕಂಭ

(ततः प्रविशति राक्षसीगणपरिवृता सीता)

[16] सीता—हा धिक् ! अतिधीरा खल्वस्मि मन्दभागा । या आर्यपुत्रविरहिता राक्षसराजभवनमानीता अनिष्टान्यनर्हाणि यथामनोरथप्रवृत्तानि वचनानि श्राव्यमाणा जीवामि मन्दभागा । अथवा आर्यपुत्रसायकप्रत्ययेन [1]कथमप्यात्मानं पर्यवस्थापयामि । किन्नु खल्वद्य प्रज्वाल्यमाने [2]कर्मकाराग्निमण्डले उदकप्रसेक इव किञ्चिद् हृदयप्रसादः समुत्पन्नः ! किन्नु खलु मामन्तरेण प्रसन्नहृदय आर्यपुत्रो भवेत् ! [हद्धि ! अदिधीरा खु ह्मि

[1] कथंचिद् (कहं चि) [2] कमुअ० कमअ०

(Then enters Sītā surrounded by a number of Rākṣasa women)

[16] SĪTA—Alas! An unfortunate woman, I am indeed very enduring. Separated from my noble lord, brought to the palace of the demon-king, and made to listen to undesirable, wicked and recklessly uttered words, I am living, a wretched woman. Or rather, I will console myself somehow through confidence in my lord's arrows. How is it that to-day, a little mental relief has arisen like a spray of water on the blazing ring of the black-smith's fire. Would my lord ever be of a cheerful mind without me?

(ಬಳಿಕ ರಾಕ್ಷಸಿಯರ ಗುಂಪಿನಿಂದ ಸುತ್ತುವರಿಯಲ್ಪಟ್ಟ ಸೀತೆ ಪ್ರವೇಶಿಸುತ್ತಾಳೆ)

16 ಸೀತೆ—ಹಾ ಧಿಕ್! ಮಂದಭಾಗಿನಿಯಾದ ನಾನು ತುಂಬ ಧೀರೆಯೇ ಸರಿ. ಯಾಕೆಂದರೆ, ಆರ್ಯಪುತ್ರನಿಂದ ವಿರಹಿತಳಾಗಿ, ರಾಕ್ಷಸನ ಮನೆಗೆ ಕರೆತರಲ್ಪಟ್ಟು, ಅನಿಷ್ಟವೂ ಅಯೋಗ್ಯವೂ ಮನಸ್ಸು ಬಂದಂತೆ ಆಡಲ್ಪಟ್ಟುವೂ ಆದ ಮಾತುಗಳನ್ನು ಕೇಳುತ್ತಾ ಮಂದಭಾಗಿನಿ ನಾನಿನ್ನೂ ಜೀವಿಸಿಯೇ ಇದ್ದೇನೆ. ಅಥವಾ ಆರ್ಯಪುತ್ರನ ಬಾಣಗಳ (ಪ್ರಭಾವದ ಮೇಲಿನ) ನಂಬಿಕೆಯಿಂದ ಹೇಗೋ ನನ್ನನ್ನೇ ಸಮಾಧಾನಪಡಿಸಿಕೊಳ್ಳುತ್ತಿದ್ದೇನೆ. ಇದೇನಿದು, ಕಮ್ಮಾರನ ಅಗ್ನಿಮಂಡಲ ಉರಿಯುತ್ತಿರುವಾಗ ಅದರಲ್ಲಿ ನೀರು ಚಿಮುಕಿಸಿದಂತೆ ನನಗಿಂದು ಸ್ವಲ್ಪ ಮನಸ್ಸಮಾಧಾನ ಉಂಟಾಗಿದೆಯಲ್ಲ! ನಾನಿಲ್ಲದೆ ಆರ್ಯಪುತ್ರನೇನಾದರೂ ಪ್ರಸನ್ನಮನಸ್ಕನಾಗಿರಬಲ್ಲನೇ ?

Funding: Tattva Heritage Foundation,Kolkata. Digitization: eGangotri.

मन्दभाआ ! जा अय्यउत्तविरहिदा रक्खसराअभवणं आणीदा अणिट्ठाणि अणरिहाणि जहमणोरहप्पउत्ताणि वअणाणि साविअमाणा जीवामि मन्दभाआ। आदु अय्यउत्तसाअअप्पच्चएण [1]कहं वि अत्ताणं पय्यवत्थावेमि। किंणु खु अज्ज पज्जाळिअमाणे [2]कम्मआरग्गिमण्डळे उदअप्पसेओ विअ किञ्चि हिअअप्पसादो समुप्पण्णो। किंणु खु मं अन्तरेण पसण्णहिअओ अय्यउत्तो भवे !]

17 (ततः प्रविशति हनूमान् अङ्गुलीयकहस्तः)

18 हनूमान्—(लङ्कां प्रविश्य) अहो रावणभवनस्य विन्यासः !

19 कनकरचितचित्रतोरणाढ्या
मणिवरविद्रुमशोभितप्रदेशा ।
विमलविकृतसञ्चितैर्विमानै-
र्वियति महेन्द्रपुरीव भाति लङ्का ॥२॥

---

[3] रावणस्य भवनविन्यासः

---

17 *(Then enters Hanūmān with a ring in his hand)*

18 HANŪMĀN—*(Entering Laṅkā)* Ah, the structure of Rāvaṇa's city !

19 Rich in variegated gate-ways built of gold, with its spots decorated with corals and good gems, and with high (seven storied) palaces that are bright, strangely built and dense, Laṅkā shines like Mahendra's city in heaven ! [2]

---

17 (ಬಳಿಕ ಉಂಗುರವನ್ನು ಕೈಯಲ್ಲಿ ಹಿಡಿದು ಹನುಮಂತ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

18 ಹನೂಮಾನ್—(ಲಂಕೆಯನ್ನು ಪ್ರವೇಶಿಸಿ) ರಾವಣನ ಭವನದ ವಿನ್ಯಾಸ ಅದೆಷ್ಟು ಆಶ್ಚರ್ಯಕರ!

19 ಚಿನ್ನದಿಂದ ರಚಿತವಾದ ಚಿತ್ರ ವಿಚಿತ್ರವಾದ ತೋರಣಗಳಿಂದ ಸಂಪದ್ಯುಕ್ತವಾಗಿಯೂ ಶ್ರೇಷ್ಠವಾದ ಮಣಿಗಳಿಂದಲೂ ಹವಳಗಳಿಂದಲೂ ಶೋಭಿತವಾದ ಪ್ರದೇಶಗಳಿಂದ ಕೂಡಿಯೂ ಇರುವ ಲಂಕೆಯು ಶುಭ್ರವಾಗಿಯೂ ವಿಶೇಷ ರೀತಿಯಿಂದ ಕಟ್ಟಿ ಒತ್ತೊತ್ತಾಗಿಯೂ ಇರುವ ಏಳಂತಸ್ತಿನ ಉಪ್ಪರಿಗೆ ಮನೆಗಳಿಂದ ಆಕಾಶದಲ್ಲಿ ಮಹೇಂದ್ರನ (ಅಮರಾವತಿ) ಪಟ್ಟಣದಂತೆ ಪ್ರಕಾಶಿಸುತ್ತಿದೆ. [೨]

[20] अहो तु खलु,

[21] एतां प्राप्य दशग्रीवो राजलक्ष्मीमनुत्तमाम् ।
विमार्गप्रतिपन्नत्वाद्व्यापादयितुमुद्यतः ॥३॥

[22] (सर्वतो गत्वा) विचरितप्राया मया लङ्का ।

[23] गर्भागार-विनिष्कुटेषु बहुशः शालाविमानादिषु
स्नानागार-निशाचरेन्द्रभवन-प्रासाद-हर्म्येषु च ।
पानागार-निशान्तदेश-विवरेष्वाक्रान्तवानस्म्यहं
सर्वं भो विचितं न चैव नृपतेः पत्नी मया दृश्यते ॥

[20] And alas! Indeed,

[21] Possessing such unrivalled royal fortune, the ten-necked Rāvaṇa has started to destroy it by pursuing the wrong path. [3]

[22] *(Having gone all round)* Nearly the entire Laṅkā has been traversed by me.

[23] Many a time have I passed through the inner-most apartments and private harem chambers, through halls and stories of palaces, through bathing rooms, dwelling chambers, palaces and mansions of the demon king, and through

[20] ಮತ್ತೂ ಆಶ್ಚರ್ಯವೆಂದರೆ—

[21] ಇಂತಹ ಅತ್ಯಂತ ಉತ್ತಮವಾದ ರಾಜಸಂಪತ್ತನ್ನು ಹೊಂದಿಯೂ, ದಶಗ್ರೀವನಾದ ರಾವಣನು ತಪ್ಪುಮಾರ್ಗ ಹಿಡಿದಿರುವುದರಿಂದ ಆ ಸಂಪತ್ತನ್ನು, (ತಾನೇ) ನಾಶ ಮಾಡಲು ತೊಡಗಿದ್ದಾನೆ. [೩]

[22] (ಎಲ್ಲ ಕಡೆಗೂ ಹೋಗಿ) ಲಂಕೆಯಲ್ಲೆಲ್ಲಾ ಪ್ರಾಯಃ ಸುತ್ತಾಡಿದ್ದೇನೆ.

[23] ಗರ್ಭಾಗಾರಗಳಲ್ಲೂ ಅಂತರಂಗವಾದ ರಾಣೀವಾಸಗಳಲ್ಲೂ ಹಜಾರಗಳಲ್ಲೂ ಉಪ್ಪರಿಗೆಗಳಲ್ಲೂ ಸ್ನಾನಾಗಾರಗಳಲ್ಲೂ ರಾಕ್ಷಸರಾಜನ ಭವನ ಪ್ರಾಸಾದ ಮಹಲುಗಳಲ್ಲೂ, ಪಾನಾಗಾರಗಳಲ್ಲೂ, ಪ್ರಶಾಂತ ಪ್ರದೇಶಗಳಲ್ಲೂ ಸಂದು ಗೊಂದುಗಳಲ್ಲೂ ಅನೇಕ ಬಾರಿ ಸಂಚರಿಸಿದ್ದೇನೆ. ಓಃ! ಎಲ್ಲವನ್ನೂ

[24] अहो व्यर्थो मे परिश्रमः। भवतु; एतद्धर्म्याग्रमारुह्यावलोकयामि। ([1]तथा कृत्वा) अये अयं प्रमदवनराशिः। इमं प्रविश्य परीक्षिष्ये। (प्रविश्यावलोक्य) अहो प्रमदवनसमृद्धिः! इह हि,

[25] कनक[2]रचित-विद्रुमेन्द्रनीलै-
विकृत-महाद्रुमपङ्क्ति-चित्रदेशा।
रुचिरतरनगा विभाति शुभ्रा
नभसि सुरेन्द्र-विहारभूमि-कल्पा ॥५॥

---

[1] आरुह्यावलोक्य [2] कनकरजत

---

taverns, quiet spots and dungeons. Every place has been searched; but alas! the king's wife is not at all found by me.

[24] Ah! My effort has been in vain. Well; going up the top of the mansion, I will look round. *(Doing so)* Ey, here is a vast range of pleasure groves. Entering it, I shall search. *(Entering and seeing)* Ah! the beauty of the pleasure garden! Here, indeed—

[25] With its regions beautiful on account of rows of great trees adorned with corals and sapphires set in gold, and with its more attractive mound, it shines as bright as the pleasure ground of the lord of gods in heaven. [5]

ಹುಡಿಕಿದ್ದಾಯಿತು; ಆದರೆ ನರಪತಿಯ ಪತ್ನಿ (ಸೀತೆ ಮಾತ್ರ) ನನಗೆ ಗೋಚರಳಾಗಲೇ ಇಲ್ಲ. [೪]

[24] ಅಹೋ! ನನ್ನ ಪರಿಶ್ರಮ (ವೆಲ್ಲ) ವ್ಯರ್ಥ! ಒಳ್ಳೆಯದು; ಈ ಮಹಲಿನ ಮೇಲಕ್ಕೆ ಹತ್ತಿ ಹೋಗಿ ನೋಡುತ್ತೇನೆ. (ಹಾಗೆಯೇ ಮಾಡಿ) ಓ, ಇಗೋ ಪ್ರಮದವನ ರಾಶಿ! ಇದನ್ನು ಪ್ರವೇಶಿಸಿ ಪರೀಕ್ಷಿಸುವೆನು. (ಪ್ರವೇಶಿಸಿ ನೋಡಿ) ಈ ಪ್ರಮದವನದ ಸಮೃದ್ಧಿ ಎಷ್ಟು ಆಶ್ಚರ್ಯಕರ! ಇಲ್ಲಿಯಾದರೋ,—

[25] ಚಿನ್ನದ ಕಟ್ಟಡದಲ್ಲಿ ಕಟ್ಟಿದ ಹವಳ ಮತ್ತು ಇಂದ್ರನೀಲಗಳಿಂದ ಅಲಂಕೃತವಾದ ದೊಡ್ಡ ವೃಕ್ಷಗಳ ಪಂಕ್ತಿಯಿಂದ ಸೊಬಗುಗೊಂಡ ಪ್ರದೇಶವುಳ್ಳ

[26] अपि च,

[27] चित्रप्रस्रुत-हेमधातु-रुचिराः शैलाश्च दृष्टा मया
नानावारिचराण्डजैर्विरचिता[2] दृष्टा मया दीर्घिकाः ।
नित्यं पुष्पफलाढ्य-पादपयुता देशाश्च दृष्टा मया
सर्वं दृष्टमिदं हि रावणगृहे सीता न [3]दृष्टा मया ॥६॥

[28] को नु खल्वेतस्मिन् प्रदेशे सप्रभ इव दृश्यते ! तत्र तावदव-लोकयामि । (तथा कृत्वा) अये ! का नु खल्वियम् ?

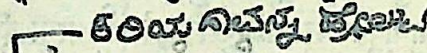
---

[2] विचारिता [3] सा दर्शिता

---

[26] Moreover,

[27] Hillocks beautiful with gold ore and variegated springs were seen by me; ponds flocked by various kinds of water-fowls and birds were beheld by me; and places with trees always laden with flowers and fruits were noticed by me. All this, but not Sītā, was seen in Rāvaṇa's dwelling by me. [6]

[28] Who forsooth is this someone seen as if with radiance

(ಮತ್ತು) ತುಂಬ ಮನೋಹರವಾದ ಕ್ರೀಡಾ ಪರ್ವತಕವುಳ್ಳ ಶುಭ್ರವಾದ (ಈ ಪ್ರಮದವನ ರಾಶಿಯು) ಅಂತರಿಕ್ಷದಲ್ಲಿ ಮಹೇಂದ್ರನ ವಿಹಾರಭೂಮಿಗೆ ಸಮನಾಗಿ ಶೋಭಿಸುತ್ತಿದೆ. [೫]

[26] ಮತ್ತೂ

[27] ವಿಚಿತ್ರವಾದ ಚಿಲುಮೆಗಳಿಂದಲೂ, ಚಿನ್ನದ ಅದಿರುಗಳಿಂದಲೂ ಸುಂದರವಾದ ಬೆಟ್ಟಗಳನ್ನು ಕಂಡೆ. ನಾನಾ ಜಲಚರಗಳಿಂದಲೂ ಪಕ್ಷಿಗಳಿಂದಲೂ ಕೂಡಿದ ಕೊಳಗಳನ್ನು ಕಂಡೆ. ಸದಾ ಕಾಲದಲ್ಲೂ ಹೂವು ಹಣ್ಣುಗಳಿಂದ ತುಂಬಿದ ವೃಕ್ಷಗಳಿಂದ ಕೂಡಿದ ಪ್ರದೇಶಗಳನ್ನು ಕಂಡೆ. ರಾವಣ ಗೃಹದಲ್ಲಿ ಇದೆಲ್ಲವನ್ನೂ ಕಂಡೆ. ಆದರೆ ಸೀತೆಯನ್ನು (ಮಾತ್ರ) ಕಾಣಲಿಲ್ಲ! [೬]

[28] ಇದೇನಿದು? ಪ್ರಭೆಯಿಂದ ಕೂಡಿರುವಂತೆ ಇದೇನೋ ಈ ಪ್ರದೇಶದಲ್ಲಿ

Funding: Tattva Heritage Foundation,Kolkata. Digitization: eGangotri.

[29] राक्षसीभिः परिवृता विकृताभिः सुमध्यमा ।
[नीलजीमूतमध्यस्था विद्युल्लेखेव शोभते]।।७।।

[30] यैषा,

[31] असित-भुजग-कल्पां धारयन्त्येकवेणीं
कर-परिमित-मध्या कान्त-संसक्त-चित्ता ।
अनशन-कृशदेहा वाष्प-संसिक्त-वक्त्रा
सरसिजवनमालेवातपे विप्रविद्धा ।।८।।

---

in this region? I will just see there. *(Doing so)* Ey, who, indeed, is this lady?

[29] Surrounded by hideous demonesses, the lady with a slender waist shines forth like a streak of lightning amidst dark clouds. [7]

[30] Here, she,—

[31] Wearing a single braid that resembles a black snake with her waist of the span of a hand, her mind set on her husband, her body emaciated by fasting, and her face bathed in tears,—looks like a thick garland of lotus flowers thrown away into the sun. [8]

ಕಾಣಿಸುತ್ತಿದೆ! ಅಲ್ಲಿ ಹೋಗಿ ನೋಡುತ್ತೇನೆ. (ಹಾಗೆ ಮಾಡಿ) ಓ, ಇವಳು ಯಾರಿರಬಹುದು?

[29] ವಿಕಾರವಾದ ರಾಕ್ಷಸಿಯರಿಂದ ಸುತ್ತುವರಿಯಲ್ಪಟ್ಟಿರುವ ಈ ಸುಂದರವಾದ ಸೊಂಟವುಳ್ಳ ಹೆಂಗಸು ನೀಲಿ ಮೋಡಗಳ ಮಧ್ಯದಲ್ಲಿರುವ ಮಿಂಚಿನ ಬಳ್ಳಿಯಂತೆ ಶೋಭಿಸುತ್ತಿದ್ದಾಳೆ. [೭]

[30] ಇವಳಾದರೋ—

[31] ಕರಿಯ ನಾಗರ ಹಾವಿನಂತಿರುವ ಒಂಟಿ ಜಡೆಯನ್ನು ಧರಿಸಿದ್ದಾಳೆ. ಅಂಗೈಯೊಳಗೆ ಅಡಗಬಹುದಾದಷ್ಟು (ಕೃಶವಾದ) ಸೊಂಟ, ಕಾಂತನಲ್ಲಿ ನೆಟ್ಟ ಮನಸ್ಸು, ಊಟವಿಲ್ಲದೆ ಕೃಶವಾದ ದೇಹ, ಕಣ್ಣೀರಿನಿಂದ ತೊಯ್ದು ಮುಖ—

[32] अये कथं दीपिकावलोकः । (विलोक्य) अये रावणः !

[33] मणिविरचितमौलिश्चारुताम्रायताक्षो
[1]मदसललितगामी मत्तमातङ्गलीलः ।
युवतिजन-निकाये[2] भात्यसौ राक्षसेशो
हरिरिव हरिणीनामन्तरे चेष्टमानः ॥९॥

[34] किमिदानीं करिष्ये ? भवतु, दृष्टम् । एनमशोकपादपमारुह्य कोटरान्तरितो भूत्वा दृढं वृत्तान्तं ज्ञास्यामि । (तथा करोति)

---

[1] मदविगलितगामी [2] ०जनसमूहे; ०जनसमीपे

---

[32] Ah! what is this torch-light for? *(Seeing)* Oh, it is Rāvaṇa!—

[33] —whose crown is set with gems; who has fine, red and large eyes; who walks along gracefully with pride; and who is sportive like an infatuated elephant. Within the bevy of young women, this demon king shines like a lion moving among female deer. [9]

[34] What shall I do now? Well, I see. Having climbed this As'oka tree and hiding myself within its hollow, I will know the matter definitely. *(Does so)*

ಇವುಗಳುಳ್ಳವಳಾಗಿ ಬಿಸಿಲಿನಲ್ಲಿ ಹೊರಗೆಸೆಯಲ್ಪಟ್ಟ ಕಮಲದ ಹೂವಮಾಲೆಯಂತೆ ಇದ್ದಾಳೆ. [೮]

[32] ಆಃ! ಇದೇನು ದೀವಟಿಗೆಗಳ ಬೆಳಕು! (ನೋಡಿ) ಓ ರಾವಣ!

[33] ರತ್ನ ವಿರಚಿತವಾದ ಕಿರೀಟ, ಸುಂದರವೂ ಕೆಂಪಗೆ ಉದ್ದವಾಗಿಯೂ ಇರುವ ಕಣ್ಣುಗಳು, ಗರ್ವದಿಂದ ಲಲಿತವಾದ ನಡಿಗೆ, ಮದಿಸಿದ ಆನೆಯ ಲೀಲೆ —ಇವುಗಳುಳ್ಳ, ಈ ರಾಕ್ಷಸರಾಜನು ಯುವತಿಜನರ ಸಮೂಹದಲ್ಲಿದ್ದು ಹೆಣ್ಣು ಜಿಂಕೆಗಳ ಮಧ್ಯದಲ್ಲಿ ಚಲಿಸುತ್ತಿರುವ ಸಿಂಹದಂತೆ ಕಾಣಿಸುತ್ತಿದ್ದಾನೆ. [೯]

[34] ಈಗ ಏನು ಮಾಡಲಿ? ಒಳ್ಳೆಯದು, ತಿಳಿಯಿತು. ಈ ಅಶೋಕ ವೃಕ್ಷವನ್ನು ಹತ್ತಿ ಪೊಟರೆಯೊಳಗೆ ಮರೆಯಾಗಿದ್ದು ವೃತ್ತಾಂತವನ್ನು ಚೆನ್ನಾಗಿ ತಿಳಿದುಕೊಳ್ಳುತ್ತೇನೆ. (ಹಾಗೆ ಮಾಡುತ್ತಾನೆ)

[35] (ततः प्रविशति रावणः सपरिवारः)

[36] रावणः—दिव्यास्त्रैः सुर-दैत्य-दानव-चमू-विद्रावणं रावणं
युद्धे क्रुद्धसुरेभ-दन्तकुलिश-व्यलीढ-वक्षस्स्थलम्[1] ।
सीता मामविवेकिनी न रमते सक्ता च मुग्धेक्षणा
क्षुद्रे क्षत्रियतापसे ध्रुवमहो दैवस्य विघ्नक्रिया ॥ १० ॥

[37] (ऊर्ध्वमवलोक्य) एष एष चन्द्रमाः ।

[38] रजत-रचित-दर्पण-प्रकाशः करनिकरैर्हृदयं ममाभिपीड्य ।
उदयति गगने विजृम्भमाणः कुमुदवन-प्रियबान्धवः शशाङ्कः ॥

[1] ०कुलिशप्रोत्कृष्टवक्षःस्थले

---

[35] *(Then enters Rāvaṇa with retinue)*

[36] Rāvaṇa—Sitā of bewitching eyes, being indiscriminate, is in love with that low warrior ascetic and does not like me, Rāvaṇa, who with divine missiles put to flight the hosts of gods, daityas and dānavas, and had (my) broad chest scarred by the thunder-bolt of the tusks of the angry elephants of the gods while fighting. Oh! this is surely the obstructing tactics of fate. [10]

[37] *(Looking up)* Here, here is the moon—

[38] This hare-marked moon, a dear friend of the night-

---

[35] (ಬಳಿಕ ಪರಿವಾರಸಹಿತನಾಗಿ ರಾವಣ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[36] ರಾವಣ—ಕ್ಷುದ್ರನಾದ ಕ್ಷತ್ರಿಯ ತಾಪಸನಲ್ಲಿ ಆಸಕ್ತಳಾಗಿ ಅವಿವೇಕಿನಿಯಾದ ಆದರೆ ಮೋಹಕವಾದ ನೋಟವುಳ್ಳ ಈ ಸೀತೆ ದಿವ್ಯಾಸ್ತ್ರಗಳಿಂದ ಸುರ-ದೈತ್ಯ-ದಾನವ ಸೈನ್ಯಗಳನ್ನು ಓಡಿಸಿದ ಮತ್ತು ಯುದ್ಧದಲ್ಲಿ ಸಿಟ್ಟಿಗೆದ್ದ ಐರಾವತದ ದಂತವೆಂಬ ಕುಲಿಶದಿಂದ ಗಾಯಗೊಂಡ ವಕ್ಷಃಸ್ಥಲವುಳ್ಳ ರಾವಣನಾದ ನನ್ನೊಡನೆ ರಮಿಸುವುದಿಲ್ಲ; ಅಹೋ! ನಿಜವಾಗಿಯೂ ಇದು ವಿಧಿ (ಎಸಗುತ್ತಿರುವ) ವಿಘ್ನ ಕ್ರಿಯೆ! [೧೦]

[37] (ಮೇಲೆ ನೋಡಿ) ಇಗೋ ಚಂದ್ರ!

[38] ಬೆಳ್ಳಿಯಿಂದ ಮಾಡಿದ ಕನ್ನಡಿಯ ಪ್ರಕಾಶವುಳ್ಳವನೂ ಕುಮುದವನ

39 (परिक्रम्य) एषा सीता पादपमूलमाश्रित्य ध्यानसंवीतहृदयानशन-क्षामवदना स्वदेहमिव प्रवेष्टुकामा सङ्गूढस्तनोदरी दुर्दिनान्तर्गता चन्द्रलेखेव राक्षसीगणपरिवृतोपविष्टा । यैषा,

40 अपास्य भोगान् मां चैव श्रियं च महतीमिमाम् ।
मानुषे न्यस्तहृदया नैव वश्यत्वमागता ॥१२॥

---

lotus groves, and with the shining of a mirror made of silver, having oppressed my heart by his numerous rays, is rising up spreading his splendour in the sky. [11]

39 (*Moving forward*) Here is Sitā; resorting to the foot of the tree, with her heart absorbed in meditation, with her face pale from fasting, and with her breasts and belly closely concealed desiring to sink them within her frame, as it were, she is sitting surrounded by a group of Rākṣasa women, just like a digit of the moon in the midst of a shower of rain. And she,—

40 Discarding all joys and me and this mighty fortune, and having fixed her heart on a mortal,—(she) has not at all become subservient to me. [12]

ಪ್ರಿಯನೂ ಆದ ಈ ಶಶಾಂಕ (ಚಂದ್ರ) ನು ತನ್ನ ರಶ್ಮಿಸಮೂಹಗಳಿಂದ ನನ್ನ ಹೃದಯವನ್ನು ಪೀಡಿಸಿ ವಿಜೃಂಭಿಸುತ್ತಾ ಆಕಾಶದಲ್ಲಿ ಉದಯಿಸುತ್ತಿದ್ದಾನೆ.

39 (ಮುಂದೆ ನಡೆದು) ಈ ಸೀತೆ ಮರದ ಬುಡದಲ್ಲಿ ಕುಳಿತು ಧ್ಯಾನ ಮಗ್ನ ಹೃದಯಳೂ, ಊಟವಿಲ್ಲದೆ ಬಾಡಿದ ಮುಖವುಳ್ಳವಳೂ, ತನ್ನ ದೇಹ ದೊಳಗೇ ಅಡಗಿಕೊಳ್ಳಬಯಸುವಂತಿರುವವಳೂ, ಉಡುಗಿಹೋದ ಸ್ತನ ಮತ್ತು ಉದರವುಳ್ಳವಳೂ ಆಗಿ ಮೋಡಗಳ ಮಧ್ಯೆ ಸೇರಿಕೊಂಡ ಚಂದ್ರನ ಕಲೆ ಯಂತೆ ರಾಕ್ಷಸಿಯರ ಸಮೂಹದಿಂದ ಸುತ್ತುವರಿಯಲ್ಪಟ್ಟು ಕುಳಿತಿದ್ದಾಳೆ. ಇವಳಾದರೋ—

40 ಭೋಗಗಳನ್ನೂ ನನ್ನನ್ನೂ ಈ ಮಹದೈಶ್ವರ್ಯವನ್ನೂ ಅಲ್ಲಗಳೆದು, ಮಾನವನಲ್ಲಿ ಮನಸ್ಸಿಟ್ಟವಳಾಗಿ, ನನ್ನ ಆಧೀನ್ಯಕ್ಕೆ ಬಂದೇ ಇಲ್ಲ! [೧೨]

[41] हनूमान्—हन्त ! सुविज्ञातम् ।

[42] इयं सा राजतनया पत्नी रामस्य मैथिली ।
सिंहदर्शनवित्रस्ता मृगीव परितप्यते ॥१३॥

[43] रावणः—(उपेत्य)

सीते ! त्यज त्वं व्रतमुग्रचर्यं भजस्व मां भामिनि ! सर्वगात्रैः ।
अपास्य तं मानुषमद्य भद्रे ! गतायुषं कामपथान्निवृत्तम् ॥१४॥

[44] सीता — हास्यः [1]खलु रावणकः, यो वचनगतसिद्धिमपि न जानाति[2] । [हस्सो [1]खु रावणओ, जो वअणगदसिद्धिपि ण [2]जाणादि ।]

[1] खल्वसि (खु सि) [2] जानासि (जाणासि)

[41] HANŪMĀN—Ah ! it is clearly known ;

[42] This is that princess Maithili, wife of Rāma ; she is annoyed like a female deer frightened at the sight of a lion.

[43] RĀVAṆA—(*going near*) Sita, leave off this vow of a severe course. Accept me, fair lady, with all your limbs now, rejecting that mortal who is averse to the ways of love and is as good as dead, O good lady ! [14]

[44] SITĀ—Silly Rāvaṇa is indeed to be laughed at, as he is not aware of the mystic effect of his own words !

[41] ಹನೂಮಾನ್—ಓಹೋ! ಸ್ಪಷ್ಟವಾಗಿ ತಿಳಿಯಿತು.

[42] ಇವಳೇ ಆ ರಾಜಕುಮಾರಿ ಮೈಥಿಲಿ, ರಾಮನ ಪತ್ನಿ; ಸಿಂಹ ದರ್ಶನದಿಂದ ಹೆದರಿದ ಹೆಣ್ಣು ಜಿಂಕೆಯಂತೆ ಪರಿತಪಿಸುತ್ತಿದ್ದಾಳೆ. [೧೩]

[43] ರಾವಣ—(ಹತ್ತಿರಕ್ಕೆ ಬಂದು) ಸೀತೆ! ಉಗ್ರವಾದ ಈ ವ್ರತಾಚರಣೆಯನ್ನು ಬಿಟ್ಟುಬಿಡು. ಎಲೈ ಭಾಮಿನಿ! ಆಯುಸ್ಸು ಮುಗಿದವನೂ ಪ್ರೀತಿಯ ಮಾರ್ಗದಿಂದ ಹೊರತಾದವನೂ ಆದ ಆ ಮನುಷ್ಯನನ್ನೀಗ ತೊರೆದು ನಿನ್ನೆಲ್ಲ ಅವಯವಗಳಿಂದಲೂ ನನ್ನನ್ನು ಸೇರು, ಮಂಗಳಕರಳೇ! [೧೪]

[44] ಸೀತೆ—(ತನ್ನ) ಮಾತಿನಲ್ಲೇ ಸೇರಿರುವ ಸಿದ್ಧಿಯನ್ನರಿಯದ ಈ ಕ್ಷುದ್ರ ರಾವಣ ಹಾಸ್ಯಾಸ್ಪದನೇ ಅಲ್ಲವೇ!

45 हनूमान्—(सक्रोधम्) अहो रावणस्यावलेपः !

46 तौ च बाहू न विज्ञाय तच्चापि सुमहद्धनुः ।
सायकं चापि रामस्य गतायुरिति भाषते ॥१५॥

47 न शक्नोमि रोषं धारयितुम् । भवतु, अहमेवार्यरामस्य कार्यं साधयामि । अथवा,

48 यद्यहं रावणं हन्मि कार्यसिद्धिर्भविष्यति ।
यदि मां प्रहरेद्रक्षो महत्कार्यं विपद्यते ॥१६॥

---

45 HANŪMĀN—*(Angrily)* Ah, the arrogance of Rāvaṇa !

46 Not knowing anything of those two arms, that mighty bow and that arrow of Rāma, he says that "he is as good as dead" ! [15]

47 I am unable to subdue my anger. Well; I myself will accomplish the task of noble Rāma. Or,—

48 If I kill Rāvaṇa, there will be the accomplishment of the task ; but, if the demon should hit me down, a great task will fail. [16]

---

45 ಹನೂಮಾನ್—(ಕೋಪದಿಂದ) ಅಹೋ ರಾವಣನ ಗರ್ವವೆಷ್ಟು !

46 ರಾಮನ ಆ ಎರಡು ಬಾಹುಗಳನ್ನೂ ಆ ತುಂಬ ದೊಡ್ಡ ಧನುಸ್ಸನ್ನೂ ಆ ಬಾಣವನ್ನೂ ಅರಿಯದೆ 'ಆಯುಸ್ಸು ಮುಗಿದವನು' ಎಂದು ಹೇಳುತ್ತಿದ್ದಾನೆ !

47 ಕೋಪವನ್ನು ತಡೆಯಲಾರೆ. ಒಳ್ಳೆಯದು; ನಾನೇ ಆರ್ಯ ರಾಮನ ಕಾರ್ಯವನ್ನು ಸಾಧಿಸಿಬಿಡುತ್ತೇನೆ. ಅಥವಾ—

48 ಒಂದು ವೇಳೆ ರಾವಣನನ್ನು (ನಾನು) ಕೊಂದೇ ಬಿಟ್ಟರೆ ಕಾರ್ಯಸಿದ್ಧಿಯಾಗುವುದು. ರಾಕ್ಷಸನೇ ನನ್ನನ್ನು ಕೊಂದು ಬಿಟ್ಟರೆ ಒಂದು ದೊಡ್ಡ ಕೆಲಸವೇ ನಷ್ಟವಾಗಿ ಬಿಡುತ್ತದೆ. [೧೬]

[49] रावणः—

वरतनु ! तनुगात्रि ! कान्तनेत्रे !
कुवलय-दाम-निभां विमुच्य वेणीम् ।
बहुविधमणिरत्नभूषिताङ्गं
दशशिरसं मनसा भजस्व देवि ॥१७॥

[50] सीता—हं ! विपरीतः खलु धर्मः, यज्जीवति खल्वयं पापराक्षसः !
[हं ! विपरीओ खु धम्मो, जं जीवदि खु अअं पापरक्खसो !]

[51] रावणः—ननु देवि !

[52] सीता—शप्तोऽसि । [सत्तोऽसि ।]

---

[49] RĀVAṆA--O lady of fair form, of slender limbs and of lovely eyes! Loosening that braid resembling a garland of blue lotuses, take to your heart this ten-headed (Rāvaṇa) whose limbs are adorned with various kinds of gems and precious stones, O (my) queen? [17]

[50] SĪTĀ—Hum! Righteousness is reversed, as this sinful demon lives.

[51] RĀVAṆA—And O queen!

[52] SĪTĀ—You are cursed!

---

[49] ರಾವಣ—ಶ್ರೇಷ್ಠವಾದ ಶರೀರವುಳ್ಳವಳೇ! ತೆಳ್ಳನೆಯ ದೇಹದವಳೇ! ಸುಂದರವಾದ ಕಣ್ಣುಳ್ಳವಳೇ! ಕುವಲಯ ಪುಷ್ಪಗಳ ದಂಡೆಯನ್ನು ಹೋಲುವ (ಏಕ) ವೇಣಿಯನ್ನು ಬಿಚ್ಚಿಹಾಕಿ, ಬಹುವಿಧರತ್ನಗಳಿಂದ ಭೂಷಿತವಾದ ಅಂಗಗಳುಳ್ಳ (ಈ) ಹತ್ತು ತಲೆಯ ರಾವಣನನ್ನು ಮನಃಪೂರ್ವಕವಾಗಿ ಸೇರು, ದೇವಿ!

[50] ಸೀತೆ—ಹಂ! ಈ ಪಾಪಿ ರಾಕ್ಷಸ ಇನ್ನೂ ಜೀವಿಸಿರಬೇಕಾದರೆ ಧರ್ಮ ಹಿಂದು ಮುಂದಾಗಿ ಬಿಟ್ಟಿದೆ.

[51] ರಾವಣ—ದೇವಿ!

[52] ಸೀತೆ—(ಶಪ್ತೋಽಸಿ) ಶಪಿಸಲ್ಪಟ್ಟಿದ್ದೀಯೆ!

[53] रावणः—हहह ! अहो पतिव्रतायास्तेजः !

[54] देवाः सेन्द्रादयो भग्ना दानवाश्च मया रणे ।
सोऽहं मोहं गतोऽस्म्यद्य सीताया स्त्रिभिरक्षरैः ॥१८॥

[55] (नेपथ्ये) [1]जयतु देवः ! जयतु लङ्केश्वरः ! जयतु स्वामी ! जयतु महाराजः ! दश नाडिकाः पूर्णाः । [2]अतिक्रामति स्नानवेला । इत इतो महाराजः । (निष्क्रान्तः सपरिवारो रावणः)

[56] हनूमान्—हन्त ! निर्गतो रावणः । सुप्ताश्च राक्षसस्त्रियः । अयं

---

[1] 'जयतु देवः....जयतु महाराजः' इति नास्ति । [2] गतः पूर्वो यामः । अति०

---

[53] RĀVAṆA—Ha, ha, ha! How great the mystic power of the lady who is devoutly attached to her husband!

[54] Gods inclusive of Indra and others, and the dānavas were crushed by me in battle; I, such a person, am now embarassed by the three syllables of Sītā. [18]

[55] *(Behind the curtain)* Victory to His Majesty! Victory to the lord of Laṅkā! Victory to our master! Victory to the great king! Ten nāḍikas are over. The bathing time passes. This way, great king, this way. *(Exit Rāvaṇa with retinue)*

[56] HANŪMĀN—Good! Rāvaṇa is gone and the Rākṣasa

---

[53] ರಾವಣ—ಹಹಹ, ಪತಿವ್ರತೆಯ ತೇಜಸ್ಸು ಅದೆಷ್ಟು ಆಶ್ಚರ್ಯಕರ!

[54] ಇಂದ್ರನೇ ಮೊದಲಾದವರಿಂದ ಕೂಡಿದ ದೇವತೆಗಳೂ ದಾನವರೂ ನನ್ನಿಂದ ಯುದ್ಧದಲ್ಲಿ ಭಗ್ನರಾದರು. ಅಂತಹ ನಾನು ಈಗ ಸೀತೆಯ (ಶಪ್ತೋಽಸಿ ಎಂಬ) ಮೂರಕ್ಷರಗಳಿಂದ ತಿಳಿವು ನೀಗಿದವನಾಗಿಬಿಟ್ಟಿದ್ದೇನಲ್ಲ! [೧೮]

[55] (ತೆರೆಯ ಹಿಂದೆ) ದೇವನಿಗೆ ಜಯವಾಗಲಿ! ಲಂಕೇಶ್ವರನಿಗೆ ಜಯವಾಗಲಿ! ಸ್ವಾಮಿಗೆ ಜಯವಾಗಲಿ! ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ! ಹತ್ತು ಘಳಿಗೆಗಳು ತುಂಬಿದುವು. ಸ್ನಾನದ ವೇಳೆ ಮೀರುತ್ತಿದೆ. ಈ ಕಡೆ, ಈ ಕಡೆಗೆ ಮಹಾರಾಜನು (ಬಿಜಯ ಮಾಡಿಸಬೇಕು). (ಪರಿವಾರ ಸಹಿತನಾಗಿ ರಾವಣನು ಹೋಗುತ್ತಾನೆ)

[56] ಹನೂಮಾನ್—ಅಬ್ಬ! ರಾವಣ ಹೊರಟು ಹೋದ; ರಾಕ್ಷಸಸ್ತ್ರೀಯರೂ

कालो देवीमुपसर्पितुम् । (कोटरादवरुह्य) जयत्वविधवा !

57 प्रेषितोऽहं नरेन्द्रेण रामेण विदितात्मना ।
[1]त्वद्गतस्नेहसन्तापविक्लवीकृतचेतसा ॥१९॥

58 सीता—(आत्मगतम्) को नु खल्वयम् ? पापराक्षस आर्यपुत्र-संबन्धीत्यात्मानं व्यपदिश्य वानररूपेण मां वञ्चयितुकामो भवेत् । भवतु, तूष्णीका भविष्यामि । [को णु खु अअं ? पावरक्खसो अय्यउत्तकेरओ त्ति अत्ताणं ववदिसिअ वाणररूवेण मं वञ्चिदुकामो भवे । भोदु तुह्णिआ भविस्सं ।]

---

[1] त्वद्गतस्नेहसन्तापाद्विक्ल०

---

women are asleep. This is the time to approach the queen. *(Coming down from the hollow)* Hail to the lady with a long-lived husband!

57 I am sent by king Rāma, whose courage is well-known and whose mind is distressed by anguish through love for you. [19]

58 SITĀ—*(To herself)* Who, indeed, can this be? That wicked Rākṣasa, under the guise of a monkey, might be trying to deceive me by posing himself as one related to my lord. Well; I shall remain silent.

ನಿದ್ದೆ ಹೋಗಿದ್ದಾರೆ. ದೇವಿ (ಸೀತೆ)ಯ ಬಳಿ ಹೋಗಲು ಇದೇ (ಸರಿಯಾದ) ಕಾಲ. (ಪೊಟರೆಯಿಂದ ಇಳಿದು ಬಂದು) ಪತಿವ್ರತೆಯಾದ ಮುತ್ತೈದೆಗೆ ಜಯವಾಗಲಿ!

57 (ಎಲ್ಲರಿಗೂ) ತಿಳಿದ ಎದೆಗಾರಿಕೆಯುಳ್ಳ ಮತ್ತು ನಿನ್ನಲ್ಲಿ ನೆಲಸಿದ ಸ್ನೇಹದಿಂದಾದ ಸಂತಾಪದಿಂದ ಕಳವಳಗೊಂಡ ಮನಸ್ಸುಳ್ಳ ನರೇಂದ್ರನಾದ ರಾಮನಿಂದ ನಾನು ಕಳುಹಿಸಲ್ಪಟ್ಟಿದ್ದೇನೆ. [೧೯]

58 ಸೀತೆ—(ಸ್ವಗತ) ಇವನು ಯಾರಿರಬಹುದು ? ಪಾಪಿಯಾದ ರಾಕ್ಷಸನೇ ಆರ್ಯಪುತ್ರನ ಸಂಬಂಧಿಯೆಂದು ತನ್ನನ್ನು ಮರೆಯಿಸಿಕೊಂಡು ವಾನರ ರೂಪದಿಂದ ನನ್ನನ್ನು ವಂಚಿಸಲಪೇಕ್ಷೆಯುಳ್ಳವನಾಗಿರಬಹುದು ! ಇರಲಿ ; (ಮಾತಾಡದೆ) ಸುಮ್ಮನೆಯೇ ಇರುತ್ತೇನೆ.

59 हनूमान् — कथं न [2]प्रत्येति भवती ? अलमन्यशङ्कया । श्रोतुमर्हति भवती ।

60 इक्ष्वाकुकुलदीपेन सन्धाय हरिणा[3] त्वहम् ।
प्रेषितस्त्वद्विचित्यर्थं हनूमान् नाम वानरः ॥२०॥

61 सीता—(आत्मगतम्) यो वा को वा भवतु । आर्यपुत्रनामसङ्कीर्तनेनाहमेतेनाभिभाषिष्ये । (प्रकाशम्) भद्र ! को वृत्तान्त आर्यपुत्रस्य ? [जो वा को वा भोदु । अय्यउत्तणामसंकित्तणेण अहं एदेण अभिभासिस्सं । (प्रकाशम्) भद्द ! को वुत्तन्तो अय्यउत्तस्स ?]

---

[2] प्रत्याययति [3] हरिरित्यहम्

---

59 HANŪMĀN—Why? Don't you believe me? Cease to have any suspicion that I am an alien person. Please listen.

60 I am the monkey named Hanūman sent to search for you by the monkey-king after entering into an alliance with (Rāma,) the light af the Ikṣvāku race. [20]

61 SĪTĀ—(*To herself*) Be he who he may; I will talk to him as he has uttered the name of my husband. (*Aloud*) Good sir, what news of my lord?

---

59 ಹನೂಮಾನ್— ಪೂಜ್ಯೆಯಾದ ನೀನು ನನ್ನನ್ನು ನಂಬುವುದೇ ಇಲ್ಲವಲ್ಲ? ನಾನು ಅನ್ಯನೆಂಬ ಶಂಕೆ ಬೇಡ. ಆಲಿಸೋಣಾಗಲಿ.

60 ಇಕ್ಷ್ವಾಕುಕುಲದೀಪನೊಡನೆ ಸಂಧಿಮಾಡಿಕೊಂಡ ವಾನರ (ರಾಜ ಸುಗ್ರೀವ)ನಿಂದ ನಿನ್ನನ್ನು ಹುಡುಕುವುದಕ್ಕಾಗಿ ಕಳುಹಿಸಲ್ಪಟ್ಟ ಹನುಮಂತನೆಂಬ ವಾನರನೇ ನಾನು. [೨೦]

61 ಸೀತೆ—(ಸ್ವಗತ) ಯಾವನೇ ಆದರೂ ಆಗಿರಲಿ. ಆರ್ಯಪುತ್ರನ ನಾಮಸಂಕೀರ್ತನ(ವನ್ನು ಇವನು) ಮಾಡಿರುವುದರಿಂದ ಇವನ ಜತೆಯಲ್ಲಿ ಮಾತಾಡುತ್ತೇನೆ. (ಪ್ರಕಾಶ) ಭದ್ರ! ಆರ್ಯಪುತ್ರನ ಸಮಾಚಾರವೇನು?

62 हनूमान्—भवति, श्रूयताम्—

अनशन-परितप्तं पाण्डु [1]स क्षामवक्त्रं
तव वरगुण-चिन्ता-वीत-लावण्यलीलम् ।
वहति विगतधैर्यं हीयमानं शरीरं
मनसिज-शर-दग्धं बाष्पपर्याकुलाक्षम् ॥२१॥

63 सीता—([2]आत्मगतम्) हा धिक् ! [3]व्रीडिता खल्वस्मि मन्दभागा एवं शोचन्तमार्यपुत्रं श्रुत्वा । आर्यपुत्रस्य विरहपरिश्रमोऽपि मे सफलः संवृत्त[4] इति पश्यामि, यदि खल्वयं वानरः सत्यं मन्त्रयते ।

---

[1] संक्षाम० [2] स्वगतम् [3] अदिधीरा, पीडिदा [4] संवुत्तो । जहि (यदि)....

---

62 HANŪMĀN—Listen, lady—

He bears a pining body which is bereft of firmness, scorched by the arrows of the mind-born, with eyes filled with tears, subjected to pain by fasting, pale with an emaciated face and whose grace and charm are lost by brooding over your excellent virtues. [21]

63 SĪTĀ—(*To herself*) Alas! unfortunate me! I am really abashed to hear that my lord grieves thus. I see that even the pain of separation of my lord has borne fruit on me,

---

62 ಹನೂಮಾನ್—ಪೂಜ್ಯಳೇ, ಆಲಿಸೋಣಾಗಲಿ.

ಊಟವಿಲ್ಲದೆ ಕಾದುಹೋದ, ಬಿಳುಪೇರಿದ, ಬಾಡಿದ ಮುಖವುಳ್ಳ, ನಿನ್ನ ಶ್ರೇಷ್ಠವಾದ ಗುಣಗಳ ಆಲೋಚನೆಯಿಂದ ನೀಗಿದ ಲಾವಣ್ಯ ಮತ್ತು ಲೀಲೆಯುಳ್ಳ, ಧೈರ್ಯ ಉಡುಗಿದ, ಕುಂದಿಹೋಗುತ್ತಿರುವ, ಮನ್ಮಥನ ಬಾಣಗಳಿಂದ ದಗ್ಧವಾದ ಮತ್ತು ಕಣ್ಣೀರಿನಿಂದ ಪರ್ಯಾಕುಲಗೊಂಡ ಕಣ್ಣುಗಳುಳ್ಳ ಶರೀರವನ್ನವನು ವಹಿಸಿದ್ದಾನೆ. [೨೧]

63 ಸೀತೆ—(ಸ್ವಗತ) ಹಾ ಧಿಕ್! ಆರ್ಯಪುತ್ರನು ಹೀಗೆ ಶೋಕಿಸುತ್ತಿರುವನೆಂದು ಕೇಳಿ ಮಂದಭಾಗಿನಿಯಾದ ನಾನು ನಾಚುತ್ತೇನೆ. ಈ ವಾನರ ನಿಜ

आर्यपुत्रस्यास्मिन् जनेऽनुक्रोशं परिश्रमं च श्रुत्वा सुखस्य दुःखस्य चान्तरे द्रोलायत इव मे हृदयम्। (प्रकाशम्) भद्र, कथं युष्माभिः आर्यपुत्रस्य सङ्गमो जातः ? [हद्धि ! वीळिआ खु ह्मि मन्दभाआ एवं सोअन्तं अय्यउत्तं सुणिअ। अय्यउत्तस्स विरहपरिस्समो वि मे सफळो संवुत्तो त्ति पेक्खामि, जदि खु अअं वाणरो सच्चं मन्तेदि। अय्यउत्तस्स इमस्सिं जणे अणुक्कोसं परिस्समं च सुणिअ सुहस्स दुक्खस्स अ अन्तरे डोळाअदि विअ मे हिअअं। (प्रकाशम्) भद्द ! कहं तुम्हेहि अय्यउत्तस्स सङ्गमो जादो ?]

64 हनूमान् —भवति, श्रूयताम्—

२१. हत्वा वालिनमाहवे कपिवरं त्वत्कारणादग्रजं[1]
सुग्रीवस्य कृतं नरेन्द्रतनये ! राज्यं हरीणां ततः ।

---

[1] ०कारणाद्धामिनि

---

in case this monkey is speaking the truth. Hearing of my husband's love and suffering for this person (i.e. myself), my heart is swinging, as it were, between joy and sorrow. (*Aloud*) Good sir, how came my lord's alliance with you monkeys?

64 HANŪMĀN—Your ladyship may listen;

The kingdom of the monkeys was made Sugrīva's (by Rāma) after slaying for your sake his elder brother Vālin,

---

ವನ್ನೇ ಹೇಳುತ್ತಿದ್ದರೆ ಆರ್ಯಪುತ್ರನ ವಿರಹಪರಿಶ್ರಮವೂ ನನ್ನಷ್ಟಕ್ಕೆ ಸಫಲ ವಾಯಿತೆಂದೇ ತಿಳಿಯುತ್ತೇನೆ. ಈ ಸಾಮಾನ್ಯ ಮನುಷ್ಯಳಾದ ನನ್ನಲ್ಲಿ ಆರ್ಯ ಪುತ್ರನ ಅನುಕ್ರೋಶವನ್ನೂ ಪರಿಶ್ರಮವನ್ನೂ ಕೇಳಿ ನನ್ನ ಹೃದಯ ಸುಖ- ದುಃಖಗಳ ಮಧ್ಯೆ ತೂಗಾಡುತ್ತಿದೆ. (ಪ್ರಕಾಶ) ಭದ್ರ! ನಿಮ್ಮೊಡನೆ ಆರ್ಯಪುತ್ರನ ಸಂಗಮ ಹೇಗಾಯಿತು ?

64 ಹನೂಮಾನ್—ಪೂಜ್ಯಳೇ, ಕೇಳೋಣಾಗಲಿ.

ರಾಜಕುಮಾರಿಯೇ! ನಿನ್ನ ಕಾರಣದಿಂದ ಅಗ್ರಜನಾದ ಕಪಿರಾಜ ವಾಲಿಯನ್ನು ಯುದ್ಧದಲ್ಲಿ ಕೊಂದು ವಾನರ ರಾಜ್ಯವು ಸುಗ್ರೀವನದಾಗಿ ಮಾಡ

राज्ञा त्वद्विचयाय चापि हरयः सर्वा दिशः प्रेषिता-
स्तेषामस्म्यहमद्य गृध्रवचनात् त्वां देवि ! संप्राप्तवान् ॥

[65] अपि च,....ईदृशमिव ।

[66] सीता—अहो अकरुणाः खल्वीश्वरा एवं शोचन्तमार्यपुत्रं कुर्वन्तः
[अहो अअरुणा क्खु इस्सरा एव्वं सोअन्तं अय्यउत्तं करअन्तो !]

[67] हनूमान्—भवति, मा विषादेन । रामो हि,

[68] प्रगृहीतमहाचापो वृतो वानरसेनया ।
समुद्धर्तुं दशग्रीवं लङ्कामेवाभियास्यति ॥२३॥

---

the celebrated ape, in a battle, O princess! Therefore, monkeys were sent in all directions to search for you, by our king. I, one of them, have come to you to-day, O queen, through the (guiding) words of a vulture. [22]

[65] Moreover, thus....thus....

[66] SĪTĀ—Oh pitiless are the gods in making my husband thus sorrowful.

[67] HANŪMĀN—Worthy lady, do not grieve. For, Rāma,-

[68] Holding firmly his great bow and surrounded by an army of monkeys, will invade Lankā directly to extirpate the ten-necked Rāvaṇa. [23]

ಲ್ಪಟ್ಟಿತು. ಬಳಿಕ, (ಆ) ರಾಜನಿಂದ ನಿನ್ನನ್ನು ಹುಡುಕುವ ಸಲುವಾಗಿ ಕಪಿಗಳು ಎಲ್ಲ ದಿಕ್ಕುಗಳಿಗೂ ಕಳುಹಿಸಲ್ಪಟ್ಟುವು. ಅವುಗಳಲ್ಲಿ ಒಬ್ಬನಾದ ನಾನು (ಸಂಪಾತಿಯೆಂಬ) ಹದ್ದಿನ ಮಾತಿನ ಮೇಲೆ ಇಂದು ನಿನ್ನಲ್ಲಿಗೆ ಬಂದಿದ್ದೇನೆ, ದೇವಿಯೇ! [೨೨]

[65] ಮತ್ತೂ..............ಹೀಗೆ....

[66] ಸೀತೆ—ಅಹೋ, ಆರ್ಯಪುತ್ರನನ್ನು ಹೀಗೆ ಶೋಕಿಸುವಂತೆ ಮಾಡುತ್ತಿರುವ ದೇವತೆಗಳು ನಿಷ್ಕರುಣೆಗಳೇ ಅಲ್ಲವೆ!

[67] ಹನೂಮಾನ್—ಪೂಜ್ಯಳೇ, ವಿಷಾದಿಸಬೇಡ. ರಾಮನಾದರೋ—

[68] ದೊಡ್ಡ ಧನುಸ್ಸನ್ನು ಹಿಡಿದು ವಾನರಸೇನೆಯಿಂದ ಕೂಡಿಕೊಂಡು ದಶಗ್ರೀವನನ್ನು ಕಿತ್ತೊಗೆಯಲು ಲಂಕೆಯನ್ನೇ ಮುತ್ತುವವನಾಗಿದ್ದಾನೆ. [೨೩]

[69] सीता—किन्नु खलु स्वप्नो मया दृष्टः! [1]भद्र! अपि सत्यम्? न जानामि। [किण्णु खु सिविणो मए दिट्ठो! [1]भद्द! अवि सच्चं? ण आणामि।]

[70] हनूमान्—(स्वगतम्) भोः कष्टम्!

[71] एवं गाढं परिज्ञाय भर्तारं भर्तृवत्सला।
न प्रत्याययति शोकार्ता यथा देहान्तरं गता॥२४॥

[72] (प्रकाशम्) भवति, अद्यमिदानीं,

[73] समुदितवरचापबाणपाणिं पतिमिह राजसुते! तवानयामि।
[2]भव हि विगतसंशया मयि त्वं नरवरपार्श्वगता विनीतशोका॥

---

1 'भद्र' इति नास्ति   2 भवति; भवसि

---

[69] SĪTĀ—Indeed, is it only a dream seen by me? Good sir, is it true? I know not.

[70] HANŪMĀN—(*To himself*) Alas!

[71] This lady,—so full of love for her lord,—being oppressed by grief, does not believe it even after knowing her husband quite well, as if she has migrated into another body.

[72] (*Aloud*) Worthy lady, now—

[73] I will bring here your lord with the upraised mighty bow and arrows in his hand. O princess! you will be

---

[69] ಸೀತೆ—ಇದೇನು ನಾನು ಕಾಣುತ್ತಿರುವುದು ಸ್ವಪ್ನವೇ? ಭದ್ರ, ಇದು ನಿಜವೇ? ನಾನರಿಯೆ.

[70] ಹನೂಮಾನ್—(ಸ್ವಗತ) ಓಃ! ಕಷ್ಟ.

[71] ಭರ್ತೃವತ್ಸಲೆ(ಯಾದ ಈ ಸೀತೆ) ತನ್ನ ಗಂಡನನ್ನು ಇಷ್ಟು ಚೆನ್ನಾಗಿ ತಿಳಿದೂ ಶೋಕಾರ್ತಳಾಗಿ ಬೇರೊಂದು ದೇಹದೊಳಕ್ಕೆ ಸೇರಿಕೊಂಡವಳಂತೆ (ನನ್ನ ಮಾತನ್ನು) ನಂಬುವುದೇ ಇಲ್ಲ. [೨೪]

[72] (ಪ್ರಕಾಶ) ಪೂಜ್ಯಳೇ, ನಾನೀಗ

[73] ಶ್ರೇಷ್ಠವಾದ (ತನ್ನ) ಧನುಃಬಾಣಗಳನ್ನು ಕೈಯಲ್ಲಿ ಹಿಡಿದ ನಿನ್ನ ಪತಿಯನ್ನಿಲ್ಲಿಗೆ ಕರೆತರುತ್ತೇನೆ. ಎಲೈ ರಾಜಕುಮಾರಿ! ನನ್ನಲ್ಲಿ ಸಂಶಯ

74 सीता—भद्र ! एतां मेऽवस्थां श्रुत्वार्यपुत्रो यथा शोकपरवशो न भवति, तथा मे वृत्तान्तं भण । [भद्द ! एदं मे अवत्थं सुणिअ अय्यउत्तो जह सोअपरवसो ण होइ, तह मे वुत्तन्तं भणेहि ।]

75 हनूमान् — यदाज्ञापयति भवती ।

76 सीता—गच्छ, कार्यसिद्धिर्भवतु । [गच्छ, कय्यसिद्धी होदु ।]

77 हनूमान् — अनुगृहीतोऽस्मि । (परिक्रम्य) कथमिदानीं ममागमनं रावणाय निवेदयामि ? भवतु, दृष्टम् ।

---

freed of doubts relating to me, once you are by the side of that great person, your sorrow being appeased. [25]

74 SĪTĀ—Good sir, relate my news in such a manner that my lord may not be oppressed by grief on hearing this plight of mine.

75 HANŪMĀN—As your ladyship commands.

76 SĪTĀ — Go; may there be success in your undertaking.

77 HANŪMĀN—I am favoured. *(Moving about)* Now, how shall I communicate my arrival to Rāvaṇa? Well, I see!

ಬಿಡು. ನೀನು ಶೋಕ ಕಳೆದು (ಆ) ಪುರುಷಶ್ರೇಷ್ಠನ ಪಕ್ಕದಲ್ಲಿ (ಇನ್ನೇನು) ಇದ್ದಂತೆಯೇ! [೨೫]

74 ಸೀತೆ—ಭದ್ರ! ನನ್ನೀ ಅವಸ್ಥೆಯನ್ನು ಕೇಳಿ ಆರ್ಯಪುತ್ರನು ಶೋಕಪರವಶನಾಗದ ರೀತಿಯಲ್ಲಿ ನನ್ನ ವೃತ್ತಾಂತವನ್ನವನಿಗೆ ಹೇಳು.

75 ಹನೂಮಾನ್—ಪೂಜ್ಯಳ ಅಪ್ಪಣೆಯಂತೆ.

76 ಸೀತೆ—ಹೋಗು; ಕಾರ್ಯ ಸಿದ್ಧಿಯಾಗಲಿ.

77 ಹನೂಮಾನ್—ಅನುಗೃಹೀತನಾದೆ. (ಮುಂದೆ ಹೋಗಿ) ನನ್ನ ಆಗಮನವನ್ನು ಈಗ ರಾವಣನಿಗೆ ಹೇಗೆ ತಿಳಿಸಲಿ? ಒಳ್ಳೆಯದು; ತಿಳಿಯಿತು.

[78] परभृत-गणजुष्टं पद्मषण्डाभिरामं
सुरुचिर-तरुषण्डं तोयदाभं त्रिकूटम् ।
कर-चरण-विमर्दैः काननं चूर्णयित्वा
विगत-विषय-दर्पं राक्षसेशं करोमि ॥२६॥

(इति निष्क्रान्तौ)

इति द्वितीयोऽङ्कः

---

[78] I shall rid the demon-king of his pride of a beautiful country by pulverizing with blows from my hands and feet this garden full of flocks of cuckoos, lovely with lotus beds, with very beautiful groves of trees, and with its three peaks resembling clouds. [26]

(Exeunt ambo)

END OF THE SECOND ACT

---

[78] ಕೋಗಿಲೆಗಳ ಹಿಂಡಿನಿಂದ ಕೂಡಿಯೂ ಕಮಲ ವನಗಳಿಂದ ಸುಂದರ ವಾಗಿಯೂ ಮನೋಹರವಾದ ಮರಗಳ ತೋಪುಗಳುಳ್ಳದ್ದಾಗಿಯೂ ಮೋಡ ಗಳನ್ನು ಹೋಲುವ ಮೂರು ಶಿಖರಗಳಿಂದ ಕೂಡಿಯೂ ಇರುವ ಈ ವನವನ್ನು ನನ್ನ ಕೈಕಾಲುಗಳ ಹೊಡೆತದಿಂದ ಪುಡಿಪುಡಿಮಾಡಿ, (ಸುಂದರವಾದ) ದೇಶವನ್ನು ಹೊಂದಿದ್ದೇನೆಂಬ ಗರ್ವವನ್ನು ರಾಕ್ಷಸೇಶ್ವರನು ನೀಗುವಂತೆ ಮಾಡುತ್ತೇನೆ.

(ಇಬ್ಬರೂ ಹೋಗುತ್ತಾರೆ)

ಇಂತು ಎರಡನೆಯ ಅಂಕ

अथ तृतीयोऽङ्कः

(ततः प्रविशति शङ्कुकर्णः)

[2] शङ्कुकर्णः—क इह भोः ! काञ्चनतोरणद्वारमशून्यं कुरुते ?

[3] (प्रविश्य) प्रतीहारी—आर्य ! अहं विजया । किं क्रियताम् ?

[अय्य ! अहं विजआ। किं करीअदु ?]

[4] शङ्कुकर्णः—विजये, निवेद्यतां निवेद्यतां महाराजाय लङ्केश्वराय—'भग्नप्रायाशोकवनिका' इति । कुतः,

---

ACT III

(Then enters S'aṅkukarṇa)

[2] S'AṄKUKARṆA—Hullo, who is here on duty at the 'Golden Gate Entrance'?

[3] *(Entering)* PORTRESS—Sir, it is I, Vijayā. What shall I do for you?

[4] S'AṄKUKARṆA—O Vijaya, convey, convey to His Majesty the lord of Laṅkā that the As'oka garden is almost destroyed. For,

---

ಮೂರನೆಯ ಅಂಕ

(ಬಳಿಕ ಶಂಕುಕರ್ಣ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[2] ಶಂಕುಕರ್ಣ—ಎಲೌ, ಈ ಕಾಂಚನ-ತೋರಣ-ದ್ವಾರವನ್ನೆಂದೂ ಶೂನ್ಯವಾಗಿಸದವರು ಯಾರು ?

[3] (ಪ್ರವೇಶಿಸಿ) ಪ್ರತೀಹಾರೀ—ಆರ್ಯ, ನಾನು ವಿಜಯೆ. ಏನಾಗಬೇಕು?

[4] ಶಂಕುಕರ್ಣ—ವಿಜಯೆ, ಅರಿಕೆಮಾಡು ; ಮಹಾರಾಜ ಲಂಕೇಶ್ವರನಿಗೆ ಅರಿಕೆಮಾಡು — 'ಸುಂದರವಾದ ಅಶೋಕವನ ಭಗ್ನವಾಗಿಹೋದಂತೆಯೆ' ಎಂದು. ಯಾಕೆಂದರೆ—

5 यस्यां न प्रियमण्डनापि महिषी देवस्य मण्डोदरी
स्नेहाल्लुम्पति पल्लवान्न च पुनर्वीजन्ति यस्यां भयात् ।
वीजन्तो मलयानिला अपि करैरस्पृष्टबालद्रुमा
सेयं शक्ररिपोरशोकवनिका भग्नेति विज्ञाप्यताम् ॥१॥

6 प्रतीहारी—आर्य ! नित्यं भर्तृपादमूले वर्तमानस्य जनस्यादृष्टपूर्वोऽयं संभ्रमः । किमेतत् ? [अय्य ! णिच्चं भट्टिपादमूले वत्तमाणस्स जणस्स अदिट्ठपुरुवो अअं संभमो । किं एदं ?]

7 शङ्कुकर्णः—भवति ! अतिपाति कार्यमिदम् ? शीघ्रं निवेद्यतां, निवेद्यताम् ।

---

5 That As'oka garden,—where even Mandodari, our lord's chief queen, although fond of ornaments does not pluck the sprays out of kindness; wherein even the Malaya breezes do not blow out of fear; and whose plants are untouched by the hand;—that garden of Indra's foe is destroyed. Let the matter be reported. [1]

6 PORTRESS—Sir, by a person who is always in attendance on the king, such fright was never seen before. How came this?

7 S'AṄKUKARṆA—Lady, this is an urgent matter. Please convey (it) at once.

---

5 ಮಹಾರಾಜನ ಪಟ್ಟದ ರಾಣಿಯಾದ ಮಂಡೋದರಿ ಅಲಂಕಾರ ಪ್ರಿಯಳಾಗಿದ್ದರೂ ಸ್ನೇಹದಿಂದ ಯಾವ ವನದ ಚಿಗುರುಗಳನ್ನು ಕೊಯ್ಯು ವುದಿಲ್ಲವೋ, (ಹೊರಗಡೆ) ಬೀಸುತ್ತಿರುವ ಮಲಯ ಮಾರುತಗಳೂ ಭಯ ದಿಂದ ಯಾವ ವನದೊಳಗೆ ಬೀಸುವುದಿಲ್ಲವೊ, ಅಂತಹ ಎಂದೂ ಕೈ ಸೋಕದ ಗಿಡಗಳುಳ್ಳ ಇಂದ್ರಜಿತ್ತಿನ ಈ ಸುಂದರವಾದ ಅಶೋಕವನ ನಾಶಗೊಳಿಸ ಲ್ಪಟ್ಟದೆಯೆಂದು ಅರಿಕೆಮಾಡಲ್ಪಡಲಿ. [೧]

6 ಪ್ರತೀಹಾರೀ—ಆರ್ಯ, ನಿತ್ಯವೂ ಒಡೆಯನ ಪಾದದಮೂಲದಲ್ಲಿರುವ ನಾನು ಹಿಂದೆಂದೂ ಕಂಡರಿಯದ ಭೀತಿ ಇದು. ಇದು ಹೇಗಾಯಿತು ?

7 ಶಂಕುಕರ್ಣ—ಪೂಜ್ಯಳೇ, ಅತಿ ಮುಖ್ಯವಾದ ಕೆಲಸ ಇದು. ಬೇಗ ಅರಿಕೆಮಾಡು.

Funding: Tattva Heritage Foundation,Kolkata. Digitization: eGangotri.

[8] प्रतीहारी—आर्य ! इयं निवेदयामि ।
[अय्य ! इयं णिवेदेमि ।] (निष्क्रान्ता)

[9] शङ्कुकर्णः — (पुरतो विलोक्य) अये ! अयं महाराजो लङ्केश्वर इत एवाभिवर्तते । य एषः,

[10] अमल-कमल-सन्निभोग्र-नेत्रः
कनकमयोज्ज्वल-दीपिका-पुरोगः ।
त्वरितमभिपतत्यसौ सरोषो
युगपरिणाम-समुद्यतो यथार्कः ॥२॥

[11] (ततः प्रविशति यथानिर्दिष्टो रावणः)

---

[8] PORTRESS—Sir, here I convey. *(Exit)*

[9] SAṄKUKARṆA—*(Looking in front)* Lo! Here is His Majesty the lord of Laṅkā coming this very way. And he,

[10] With eyes wild and resembling white lotuses, with blazing golden torches going in his front, full of fury, (he) is rushing forward in haste like the Sun engaged in ending an Age *(yuga)*. [2]

[11] *(Then enters Rāvaṇa, as described)*

---

[8] ಪ್ರತೀಹಾರೀ—ಆರ್ಯ, ಇಗೋ ಅರಿಕೆಮಾಡುತ್ತೇನೆ. (ಹೋಗುತ್ತಾಳೆ)

[9] ಶಂಕುಕರ್ಣ—(ಇದಿರುಗಡೆ ನೋಡಿ) ಓ, ಇಗೋ ಮಹಾರಾಜ ಲಂಕೇಶ್ವರ ಇತ್ತ ಕಡೆಯೇ ಬರುತ್ತಿದ್ದಾನೆ. ಇವನಾದರೋ—

[10] ಶುಭ್ರವಾದ (ಕೆಂಪು) ತಾವರೆಯಂತೆ ಉಗ್ರವಾದ ನೇತ್ರಗಳುಳ್ಳವನು; ತನ್ನ ಮುಂಭಾಗದಲ್ಲಿ ಹೋಗುತ್ತಿರುವ, ಚಿನ್ನದಿಂದ ಮಾಡಿದ ಮತ್ತು ಉಜ್ಜ್ವಲವಾಗಿ ಉರಿಯುತ್ತಿರುವ ದೀವಟಿಗೆಗಳುಳ್ಳವನು. ಯುಗದ ಕೊನೆಯಲ್ಲಿ ಉದಯಿಸಿದ ಸೂರ್ಯನಂತೆ ಕೋಪದಿಂದ ಕೂಡಿದ ಇವನು ಬೇಗ ಬೇಗ ಈ ಕಡೆಯೇ ಬರುತ್ತಿದ್ದಾನೆ. [೨]

[11] (ಬಳಿಕ ಮೇಲೆ ನಿರ್ದೇಶಿಸಿದಂತೆ ರಾವಣನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[12] रावणः—कथं कथं भो नववाक्यवादिन्
शृणोमि शीघ्रं वद केन चाद्य ।
मुमूर्षुणा मुक्तभयेन धृष्टं
वनाभिमर्दात् परिधर्षितोऽहम् ॥३॥

[13] शङ्कुकर्णः— (उपसृत्य) जयतु महाराजः ! अविदितागमनेन केन चिद्वानरेण ससंरम्भमभिमृदिताशोकवनिका ।

[14] रावणः — (सावज्ञम्) कथं वानरेणेति ? गच्छ, शीघ्रं निगृह्यानय ।

---

[12] RĀVAṆA—Hullo, speaker of new words! I am listening. Speak out at once. How and by which fearless fellow courting death have I been rudely abused by destroying the park ? [3]

[13] SAṄKUKARṆA—*(Going near)* Victory to the great king ! By a strange monkey that came in unnoticed, the As'oka garden has been violently crushed.

[14] RĀVAṆA—*(With contempt)* How, by a monkey, is it ? Go ; having caught hold of him at once, bring him.

---

[12] ರಾವಣ—ಎಲೈ ಹೊಸ ವಾಕ್ಯವನ್ನು ನುಡಿಯುತ್ತಿರುವವನೆ! ಆಲಿಸುತ್ತಿದ್ದೇನೆ. ಬೇಗ ಹೇಳು. (ಅಶೋಕ) ವನವನ್ನು ಧಾರ್ಷ್ಟ್ಯದಿಂದ ನಾಶಪಡಿಸುವುದರ ಮೂಲಕ ಸಾವನ್ನಪ್ಪುತ್ತಿರುವ ಭಯರಹಿತನಾದ ಯಾವನಿಂದ ನಾನು ಅಪಮಾನಿತನಾಗಿದ್ದೇನೆ ? [೩]

[13] ಶಂಕುಕರ್ಣ—(ಹತ್ತಿರಕ್ಕೆ ಹೋಗಿ) ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ! ಯಾರಿಗೂ ಗೋಚರವಾಗದಂತೆ ಬಂದಿರುವ ಯಾವುದೋ ಕೋತಿಯೊಂದರಿಂದ ಸುಂದರವಾದ ಅಶೋಕವನ ಒರಟುತನದಿಂದ ಮರ್ದಿಸಲ್ಪಟ್ಟಿದೆ.

[14] ರಾವಣ—(ತಿರಸ್ಕಾರದಿಂದ) ಏನು ? 'ಕೋತಿಯಿಂದ'—ಎಂದೆಯಾ ? ಹೋಗು ; ಅದನ್ನು ಬೇಗ ಹಿಡಿದು ತಾ.

15 शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

16 रावणः—भवतु भवतु ।

17 युधि जगत्त्रयभीतिकृतोऽपि मे यदि कृतं त्रिदशैरिदमप्रियम् ।
अनुभवन्त्वचिरादमृताशिनः फलमतो निजशाठ्यसमुद्भवम् ॥ 4

18 (प्रविश्य) शङ्कुकर्णः—जयतु महाराजः । महाराज ! महाबलः खलु स वानरः । तेन खलु मृणालवदुत्पाटिताः सालवृक्षाः, मुष्टिना भग्नो दारुपर्वतकः, पाणितलाभ्याममिमृदितानि लतागृहाणि, नादेनैव

---

15 SAṄKUKARṆA—As the great king commands! (*Exit*)

16 RĀVAṆA—Well, Well;

17 If this disagreeable thing has been done by the gods to me, the creator of terror to the three worlds in battle, then, let those nectar-eaters soon reap the fruit arising from their insolence. [4]

18 (*Entering*) SAṄKUKARṆA—Victory to the great king! Sir, that monkey is indeed very strong. By him the Sāla trees were pulled out like lotus-stalks, the wooden hillock was smashed with his fist, the creeper-houses were squeezed by the palm of his hands, and the guards of the pleasure

---

15 ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)

16 ರಾವಣ—ಇರಲಿ, ಇರಲಿ.

17 ಯುದ್ಧದಲ್ಲಿ ಮೂರು ಲೋಕಗಳಿಗೂ ಭಯಂಕರನಾದ ನನಗೆ ದೇವತೆಗಳಿಂದ ಈ ಅಪ್ರಿಯವೆಸಗಲ್ಪಟ್ಟಿದ್ದರೆ, ಅಮೃತವುಂಡಿರುವ ಅವರೂ ಅದೇ ಕಾರಣದಿಂದ ತಮ್ಮ ಶಾಠ್ಯದಿಂದುದ್ಭವಿಸುವ ಫಲವನ್ನು ಬೇಗನೆ ಅನುಭವಿಸಲಿ. [೪]

18 (ಪ್ರವೇಶಿಸಿ) ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ! ಮಹಾರಾಜ, ಆ ವಾನರ ಮಹಾಬಲಶಾಲಿ. ಅವನಿಂದ ಸಾಲವೃಕ್ಷಗಳು ತಾವರೆ ದಂಟಿನಂತೆ ಕೀಳಲ್ಪಟ್ಟುವು; ದಾರುಪರ್ವತಕ ಗುದ್ದಿನೇಟನಿಂದ ಭಗ್ನವಾ

विसंज्ञीकृताः प्रमदवनपालाः । तस्य ग्रहणसमर्थं बलमाज्ञापयितुमर्हति महाराजः ।

[19] रावणः—[1]तेन हि किङ्कराणां सहस्रं बलमाज्ञापय वानरग्रहणाय ।

[20] शङ्कुकर्णः— यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य) जयतु महाराजः !

[21] अस्मदीयैर्महावृक्षैरस्मदीया महाबलाः ।
क्षिप्रमेव हतास्तेन किङ्करा द्रुमयोधिना ॥५॥

---

[1] तेन हि अस्ति तु किङ्क०

---

garden were rendered unconscious with a mere roar. Your Majesty will be pleased to order a force capable of capturing him.

[19] RĀVAṆA—Then, order the 'Thousand slaves' force' to captivate the monkey.

[20] S'AṄKUKARṆA—As the great king commands. *(Exit, re-enter)* Victory to the great king!

[21] Our slaves of great strength were killed in no time with our own great trees by that tree-weaponed fighter. [5]

ಹೋಯಿತು; ಲತಾಗೃಹಗಳು ಅಂಗೈಗಳಿಂದ ಹಿಸುಕಿಹಾಕಲ್ಪಟ್ಟುವು; ಪ್ರಮದ ವನದ ಪಾಲಕರು ಬರಿಯ ಘರ್ಜನೆಯಿಂದಲೇ ಪ್ರಜ್ಞಾಶೂನ್ಯರಾಗಿ ಮಾಡ ಲ್ಪಟ್ಟರು. ಅವನನ್ನು ಹಿಡಿಯಲು ಸಮರ್ಥವಾದ ಸೈನ್ಯಕ್ಕೆ ಮಹಾರಾಜನು ಅಪ್ಪಣೆಮಾಡಬೇಕು.

[19] ರಾವಣ—ಹಾಗಾದರೆ ಆ ವಾನರನನ್ನು ಹಿಡಿಯಲು ಸಾವಿರ ಕಿಂಕರರ ಸೈನ್ಯಕ್ಕೆ ಅಪ್ಪಣೆಮಾಡು.

[20] ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೊರಕ್ಕೆ ಹೋಗಿ, ಪುನಃ ಪ್ರವೇಶಿಸಿ) ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ!

[21] ಮರಗಳನ್ನೇ ಎತ್ತಿಕೊಂಡು ಯುದ್ಧಮಾಡುವ ಆ ವಾನರನಿಂದ ಮಹಾಬಲಶಾಲಿಗಳಾದ ನಮ್ಮ ಕಿಂಕರರು ನಮ್ಮ ಮಹಾವೃಕ್ಷಗಳಿಂದಲೇ ಬಲು ಬೇಗ ಕೊಲ್ಲಲ್ಪಟ್ಟರು. [೫]

22 रावणः — कथं हता इति ? तेन हि कुमारमक्षमाज्ञापय वानरग्रहणाय ।

23 शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

24 रावणः—(विचिन्त्य)

कुमारो हि कृतास्त्रश्च शूरश्च बलवानपि ।
प्रसह्य चापि गृह्णीयाद्धन्याद्वा तं वनौकसम् ॥६॥

25 (प्रविश्य) शङ्कुकर्णः — [1]अनन्तरीयं बलमाज्ञापयितुमर्हति महाराजः ।

[1] आनन्तर्य

26 रावणः—किमर्थम् ?

---

22 RĀVAṆA—How? Killed, you say? Then, bid prince Akṣa to capture the monkey.

23 S'AṄKUKARṆA—As the great king commands. (*Exit*)

24 RĀVAṆA—(*Reflecting*) As the prince is well versed in weapons, heroic and strong, he may either catch the monkey by force, or even slay him. [6]

25 (*Entering*) S'AṄKUKARṆA—Your majesty will be pleased to order the next force.

26 RĀVAṆA—Why?

---

22 ರಾವಣ—ಏನು? ಕೊಲ್ಲಲ್ಪಟ್ಟರು ಎಂದೆಯಾ? ಹಾಗಾದರೆ ವಾನರನನ್ನು ಹಿಡಿಯಲು ಕುಮಾರ ಅಕ್ಷನಿಗೆ ಅಜ್ಞಾಪಿಸು.

23 ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)

24 ರಾವಣ—(ಆಲೋಚಿಸಿ) ಕುಮಾರನೇನೋ ಅಸ್ತ್ರವಿದ್ಯಾನಿಪುಣ, ಶೂರ, ಬಲಶಾಲಿ. ಆ ವಾನರನನ್ನವನು ನಿರ್ಬಂಧದಿಂದ ಸೆರೆಹಿಡಿಯಲೇ ಬಹುದು; ಅಥವಾ ಕೊಲ್ಲಲಾದರೂ ಬಹುದು. [6]

25 (ಪ್ರವೇಶಿಸಿ) ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನು ಮುಂದಿನ ಸೈನ್ಯಕ್ಕೆ ಅಪ್ಪಣೆ ಮಾಡಬೇಕು.

26 ರಾವಣ—ಏಕೆ?

27 शङ्कुकर्णः—श्रोतुमर्हति महराजः । कुमारं वानरमभिगच्छन्तं दृष्ट्वा महाराजेनानाज्ञापिता अप्यनुगताः पञ्चसेनापतयः ।

28 रावणः—ततस्ततः ?

29 शङ्कुकर्णः — ततस्तानभिद्रुतान् दृष्ट्वा किञ्चिद्भीत इव तोरणम् आश्रित्य काञ्चनपरिघमुद्यम्य निपातितास्तेन हरिणा पञ्चसेनापतयः ।

30 रावणः—ततस्ततः ?

31 शङ्कुकर्णः—ततः कुमारमक्षं

---

27 S'AṄKUKARṆA—Pray, listen, my liege. Seeing the prince going out (to attack the monkey), five generals, even without orders from your majesty, followed him.

28 RĀVAṆA—Then ?

29 S'AṄKUKARṆA—Then the monkey, seeing them rushing towards him, retired to the gate as if scared, raised the golden bar and felled all the five generals.

30 RĀVAṆA—Then, then ?

31 S'AṄKUKARṆA—Then, prince Akṣa,—

---

27 ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನು ಆಲಿಸಬೇಕು. ಕುಮಾರನು ವಾನರನ ಮೇಲೇರಿ ಹೋಗುತ್ತಿರುವುದನ್ನು ಕಂಡು ಮಹಾರಾಜನಿಂದ ಆಜ್ಞಪ್ತರಾಗಿಲ್ಲದಿದ್ದರೂ ಐದು ಸೇನಾಪತಿಗಳೂ ಅವನನ್ನು ಹಿಂಬಾಲಿಸಿ ಹೋದರು.

28 ರಾವಣ—ಆಮೇಲೆ ?

29 ಶಂಕುಕರ್ಣ—ಆಮೇಲೆ, ಎದುರಿಸಿ ಬರುತ್ತಿರುವ ಅವರನ್ನು ಕಂಡು ಆ ವಾನರನು ಸ್ವಲ್ಪ ಹೆದರಿದವನಂತೆ ತೋರಣದ್ವಾರಕ್ಕೆ ಹೋಗಿ ಅಲ್ಲಿನ ಕಾಂಚನ ಪರಿಘವನ್ನೆತ್ತಿ ಐದು ಸೇನಾಪತಿಗಳನ್ನೂ ಕೊಂದುಬಿಟ್ಟನು.

30 ರಾವಣ—ಆಮೇಲೆ ?

31 ಶಂಕುಕರ್ಣ—ಆಮೇಲೆ ಅಕ್ಷಕುಮಾರನನ್ನು

32 क्रोधात्[1] संरक्तनेत्रं त्वरिततरहयं स्यन्दनं वाहयन्तं,
प्रावृट्कालाभ्रकल्पं परमलघुतरं बाणजालान् वमन्तम् ।
तान् बाणान् निर्विधून्वन् कपिरपि सहसा तद्रथं लङ्घयित्वा
कण्ठे संगृह्य धृष्टं मुदिततरमुखो मुष्टिना निर्जघान ॥७॥

33 रावणः—(सरोषम् [2]) आः कथं कथं निर्जघानेति ?

34 तिष्ठ त्वमहमेवैनमासाद्य [3]कपिजन्तुकम् ।
एष भस्मीकरोम्यस्मत्क्रोधानलकणैः क्षणात् ॥८॥

---

[1] रोषात् [2] (सक्रोधम्) तिष्ठ.... [3] कपिकीटकम्

---

32 His eyes red with rage, was driving his chariot yoked with very swift horses and was pouring out networks of arrows with the greatest ease like the clouds of the rainy season; the monkey too blowing off those arrows, straightway leaping into that chariot (of Akṣa) and seizing him rudely by the throat, killed him with his fist, grinning with great joy. [7]

33 RĀVAṆA—(*Angrily*) Ah ! killed him ?

34 You stay here; I myself will go for this insignificant

---

32 ಕೋಪದಿಂದ ಕೆಂಪಾದ ಕಣ್ಣುಗಳುಳ್ಳ, ತುಂಬ ವೇಗವಾದ ಕುದುರೆ ಹೂಡಿದ ರಥವನ್ನು ನಡೆಸುತ್ತಿದ್ದ, ಮಳೆಗಾಲದ ಮೋಡದಂತಿದ್ದ, ಅತ್ಯಂತ ಲಘುವಾಗಿ ಬಾಣಗಳ ಜಾಲಗಳನ್ನೇ ಹೊರಗೆ ಹಾಯಿಸುತ್ತಿದ್ದ (ಆ ಅಕ್ಷ) ಕುಮಾರನನ್ನು, ವಾನರನೂ ಕೂಡ ಆ ಬಾಣಗಳನ್ನು ಪಕ್ಕಗಳಿಗೆ ಸರಿಯಿಸಿ ಆ ರಥದೊಳಕ್ಕೆ ಇದ್ದಕ್ಕಿದ್ದಂತೆ ಹಾರಿ, ಒರಟೊರಟಾಗಿ ಕುತ್ತಿಗೆಯಲ್ಲಿ ಹಿಡಿದು, ತುಂಬ ಸಂತೋಷಗೊಂಡ ಮುಖವುಳ್ಳವನಾಗಿ, ಗುದ್ದಿ ಸಾಯಿಸಿಬಿಟ್ಟನು. [೭]

33 ರಾವಣ—(ಕೋಪದಿಂದ) ಆಃ, ಏನು ಸಾಯಿಸಿಬಿಟ್ಟನೇ ?

34 ನೀನು ಇರು. ನಾನೇ ಹೋಗಿ ತುಚ್ಛ ಜಂತುವಾದ ಈ ಕಪಿಯನ್ನು

[35] शङ्कुकर्णः— प्रसीदतु प्रसीदतु महाराजः ! कुमारमक्षं निहतं श्रुत्वा क्रोधाविष्टहृदयः [1]कुमारेन्द्रजिदभिगतवास्तं वनौकसम् ।

[36] रावणः—तेन हि गच्छ । भूयो ज्ञायतां वृत्तान्तः ।

[37] शङ्कुकर्णः— यदाज्ञापयति महाराजः । (निष्कान्तः)

[38] रावणः—कुमारो हि कृतास्त्रश्च,

[39] अवश्यं युधि वीराणां वधो वा विजयोऽथवा ।
तथापि क्षुद्रकर्मेदं मह्यमीपन्मनोज्वरः[2] ॥९॥

---

[1] कुमार इन्द्रजिद्

[2] 'मह्यमीषां मनोज्वरः' इति गणपतिशास्त्रिणो मूलमातृकायां वर्तते ।

---

monkey and in no time reduce him to ashes with the sparks of the fire of my anger. [8]

[35] S'AÑKUKARṆA — Be pleased, be pleased your Majesty ! Hearing that prince Akṣa was slain, prince Indrajit, his heart full of anger, went to attack the monkey.

[36] RĀVAṆA—Then go; get further news.

[37] S'AÑKUKARṆA—As the great king commands. *(Exit)*

[38] RĀVAṆA--Verily, the prince is well trained in weapons and [39] Necessarily, in battle there must be either death or

---

ಇಗೋ ಒಂದೇ ಕ್ಷಣದಲ್ಲಿ ನನ್ನ ಕೋಪಾಗ್ನಿಯ ಕಿಡಿಗಳಿಂದ ಭಸ್ಮಮಾಡಿ ಬಿಡುತ್ತೇನೆ. [೮]

[35] ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಬೇಕು. ಅಕ್ಷಕುಮಾರನು ನಿಹತನಾದನೆಂದು ಕೇಳಿ ಕೋಪದಿಂದ ಆವೇಶಗೊಂಡ ಹೃದಯವುಳ್ಳವನಾಗಿ ಕುಮಾರ ಇಂದ್ರಜಿತನು ಆ ಕಪಿಯ ಮೇಲೇರಿ ಹೋಗಿದ್ದಾನೆ.

[36] ರಾವಣ—ಹಾಗಾದರೆ ಹೋಗು. ಮುಂದಿನ ವೃತ್ತಾಂತ ತಿಳಿ.

[37] ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)

[38] ರಾವಣ—ಕುಮಾರನೇನೋ ಅಸ್ತ್ರವಿದ್ಯೆಯಲ್ಲಿ ನುರಿತವನು.

[39] ಯುದ್ಧದಲ್ಲಿ ವೀರರಿಗೆ ಅವಶ್ಯವಾಗಿಯೂ ವಧೆಯೋ ಅಥವಾ ವಿಜ

40 (प्रविश्य) शङ्कुकर्णः — जयतु महाराजः ! जयतु लङ्केश्वरः ! जयतु भद्रमुखः !

41 संवृत्तं तुमुलं युद्धं कुमारस्य च तस्य च ।
ततः स वानरः शीघ्रं बद्धः पाशेन सांप्रतम् ॥१०॥

42 रावणः — कोऽत्र विस्मय इन्द्रजिता शाखामृगो बद्ध इति ! कोऽत्र भोः !

43 (प्रविश्य) राक्षसः—जयतु महाराजः !

---

victory to the heroes. Yet, this creature of vile deed is of some mental worry to me. [9]

40 *(Entering)* S'AṄKUKARṆA — Victory to the great king ! Victory to the lord of Laṅkā ! Victory to the king with a blessed face !

41 There came up a tumultuous fight between him and the prince. There-after, the monkey was swiftly bound down with ropes, befittingly. [10]

42 RĀVAṆA — What wonder in this that a monkey has been caught by Indra's conqueror ! Hullo, who is there ?

43 *(Entering)* DEMON—Victory to the great king !

ಯವೋ ಇದ್ದೇ ಇರುತ್ತದೆ. ಆದರೂ ಈ ಕ್ಷುದ್ರ ಕರ್ಮದ ಜಂತುವು ನನಗೆ ಸ್ವಲ್ಪ ಮನೋಜ್ವರವುಂಟುಮಾಡುತ್ತಿದೆ. [೯]

40 (ಪ್ರವೇಶಿಸಿ) ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ! ಲಂಕೇಶ್ವರನಿಗೆ ಜಯವಾಗಲಿ! ಭದ್ರಮುಖನಿಗೆ ಜಯವಾಗಲಿ!

41 ಕುಮಾರನಿಗೂ ಅವನಿಗೂ ತುಮುಲ ಯುದ್ಧ ನಡೆಯಿತು. ಬಳಿಕ ಬೇಗ ಆ ವಾನರನು ಯೋಗ್ಯರೀತಿಯಲ್ಲಿ ಪಾಶದಿಂದ ಬಂಧಿತನಾದ. [೧೦]

42 ರಾವಣ—ಇಂದ್ರನನ್ನೇ ಜಯಿಸಿದವನಿಂದ ಶಾಖಾಮೃಗ ಬಂಧಿತವಾಯಿತೆಂಬುದರಲ್ಲಿ ಆಶ್ಚರ್ಯವೇನು? ಯಾರಲ್ಲಿ?

43 (ಪ್ರವೇಶಿಸಿ) ರಾಕ್ಷಸ—ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ!

44 रावणः—गच्छ, विभीषणस्तावदाहूयताम् ।

45 राक्षसः — यदाज्ञापयति महाराजः । (निष्क्रान्तः)

46 रावणः—त्वमपि तावद्वानरमानय ।

47 शङ्कुकर्णः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

48 रावणः—(विचिन्त्य) भोः ! कष्टम् ।

49 अचिन्त्या मनसा लङ्का सहितैः सुरदानवैः ।
अभिभूय दशग्रीवं प्रविष्टः किल वानरः ॥११॥

50 अपि च,

---

44 RĀVAṆA—Go; let Vibhiṣaṇa be summoned.
45 DEMON—As the great king commands. *(Exit)*
46 RĀVAṆA—You too bring the monkey.
47 S'AṄKUKARṆA—As the great king commands.
48 RĀVAṆA—*(Reflecting)* Oh, alas !

49 Laṅkā cannot be thought of even mentally by gods and demons (although) united. Yet a monkey has indeed entered it defying the ten-necked (me). [11]

50 Moreover,—

---

44 ರಾವಣ—ಹೋಗು, ವಿಭೀಷಣನನ್ನು ಕರೆದುಕೊಂಡು ಬಾ.
45 ರಾಕ್ಷಸ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)
46 ರಾವಣ—ನೀನೂ (ಆ) ವಾನರನನ್ನು ಕರೆದುಕೊಂಡು ಬಾ.
47 ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)
48 ರಾವಣ—(ಆಲೋಚಿಸಿ) ಓಃ ಕಷ್ಟ!

49 ಒಟ್ಟುಗೂಡಿದ ದೇವದಾನವರಿಗೂ ಲಂಕೆಯನ್ನು ಕುರಿತು ಮನಸ್ಸಿನೊಳಗೇ ಯೋಚಿಸಲೂ ಸಾಧ್ಯವಿಲ್ಲ. (ಆದರೂ) ದಶಕಂಠನಾದ ನನ್ನನ್ನು ನಿರ್ಲಕ್ಷಿಸಿ ವಾನರವು (ಲಂಕೆಯನ್ನು) ಪ್ರವೇಶಿಸಿಯೇ ಬಿಟ್ಟಿದೆಯಲ್ಲಾ! [೧೧]

50 ಮತ್ತು

Explaination, Important.

[51] जित्वा त्रैलोक्यमाजौ ससुरदनुसुतं यन्मया गर्वितेन
क्रान्त्वा कैलासमीशं स्वगणपरिवृतं साकमाकम्प्य देव्या ।
लब्ध्वा तस्मात् प्रसादं पुनरगसुतया नन्दिनानादृतत्वाद्
दत्तं शप्तं च ताभ्यां यदि कपिविकृतिच्छद्मना तन्मम स्यात् ॥

[52] (ततः प्रविशति विभीषणः)

[53] विभीषणः—([1]सविमर्शम्) अहो तु खलु महाराजस्य विपरीता खलु बुद्धिः संवृत्ता ! कुतः

---

[1] (सविस्मयम्) अहो महाराजस्य...

---

[51] After conquering the triple world with its gods and demons in battle and proceeding proudly to Kailāsa, I, having shaken S'iva together with his queen and surrounded by his gaṇas, obtained a boon from him; but again, a curse was laid on me by Pārvatī and Nandi as they were not paid any regard (by me) Could that (curse) be (operating now) on me, through the disguised form of a monkey ? [12]

[52] *(Then enters Vibhīṣaṇa)*

[53] VIBHIṢAṆA—*(Thoughtfully)* Alas ! how perverse indeed has the king's mind become ! For,

---

[51] ಸುರರಿಂದಲೂ ದನುಜರಿಂದಲೂ ಕೂಡಿದ ಮೂರು ಲೋಕಗಳನ್ನೂ ಯುದ್ಧದಲ್ಲಿ ಗೆದ್ದು ಗರ್ವಿತನಾದ ನಾನು ಕೈಲಾಸಕ್ಕೆ ಹೋಗಿ, ತನ್ನ ಗಣಗಳಿಂದ ಸುತ್ತುವರಿಯಲ್ಪಟ್ಟಿದ್ದ ಶಿವನನ್ನು ಪಾರ್ವತಿಯೊಡನೆ ಅಲ್ಲಾಡಿಸಿ, ಆ ಶಿವನಿಂದ ಅನುಗ್ರಹಪಡೆದೂ, ಪಾರ್ವತಿ ಮತ್ತು ನಂದಿ ಇಬ್ಬರಿಂದ—ಅವರನ್ನು ನಾನು ಆದರಿಸದೆ ಇದ್ದುದರಿಂದ—ಶಪಿಸಲ್ಪಟ್ಟೆ. ಆ ಶಾಪವೇನಾದರೂ ಕಪಿಯ ವಿಕೃತ ವೇಷದಿಂದ ನನ್ನ ಮೇಲೆರಗಿರಬಹುದೆ! [೧೨]

[52] (ಬಳಿಕ ವಿಭೀಷಣ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[53] ವಿಭೀಷಣ—(ಆಲೋಚನಾಪರನಾಗಿ) ಮಹಾರಾಜನ ಬುದ್ಧಿ ತುಂಬ ವಿಪರ್ಯಸ್ತವಾಗಿಬಿಟ್ಟಿದೆಯಲ್ಲಾ! ಏಕೆಂದರೆ—

[54] सयोक्तो मैथिली तस्मै बहुशो दीयतामिति ।
[2] न मे शृणोति वचनं सुहृदां शोककारणात् ॥१३॥

[55] (उपेत्य) जयतु महाराजः ।

[56] रावणः—विभीषण ! एह्येहि । उपविश ।

[57] विभीषणः—एष एष उपविशामि । (उपविशति)

[58] रावणः—विभीषण ! निर्विण्णमिव त्वां लक्षये ।

[59] विभीषणः — निर्वेद एव खल्वनुक्तग्राहिणं स्वामिनमुपाश्रितस्य भृत्यजनस्य । → annotation

[2] शृणोति मे न वचनम्

[54] Many a time he has been asked by me to restore Maithili to him (i.e., Rāma). (But), he does not listen to my words for the misery of his friends. [13]

[55] *(Going near)* May the great king be victorious !

[56] RĀVAṆA—Vibhiṣaṇa, come near; sit down.

[57] VIBHĪṢAṆA—Yes, here I sit down. *(Sits)*

[58] RĀVAṆA—Vibhiṣaṇa, I find you somewhat depressed.

[59] VIBHĪṢAṆA—Depression is natural in the servant serving a master who does not pay heed to a well-spoken word.

[54] ಮೈಥಿಲಿಯನ್ನು ಅವನಿಗೆ ಕೊಟ್ಟುಬಿಡು ಎಂದು ಅನೇಕ ಸಲ ನಾನವನಿಗೆ ಹೇಳಿದ್ದೇನೆ. (ಆದರೆ) ಸ್ನೇಹಿತರಿಗೆ ಶೋಕವುಂಟುಮಾಡುವ ಕಾರಣದಿಂದ ನನ್ನ ಮಾತನ್ನವನು ಕೇಳುವುದೇ ಇಲ್ಲ. [೧೩]

[55] (ಹತ್ತಿರಕ್ಕೆ ಹೋಗಿ) ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ !

[56] ರಾವಣ—ವಿಭೀಷಣ, ಬಾ; ಕುಳಿತುಕೊ.

[57] ವಿಭೀಷಣ—ಇಗೋ ಕುಳಿತುಕೊಳ್ಳುತ್ತೇನೆ. (ಕುಳಿತುಕೊಳ್ಳುತ್ತಾನೆ)

[58] ರಾವಣ—ವಿಭೀಷಣ, ಉತ್ಸಾಹಶೂನ್ಯನಾಗಿ ಕಾಣಿಸುತ್ತೀಯಲ್ಲ !

[59] ವಿಭೀಷಣ—ಹೇಳಿದ ಹಿತವಚನವನ್ನು ಗ್ರಹಿಸದ ಸ್ವಾಮಿಯ ಉಪಾಶ್ರಯ ಮಾಡಿದ ಭೃತ್ಯರಿಗೆ ಶೂನ್ಯೋತ್ಸಾಹವೇ !

60 रावणः—छिद्यतामेषा कथा । त्वमपि तावद्वानरमानय ।

61 विभीषणः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

62 (ततः प्रविशति राक्षसैर्गृहीतो हनूमान्)

63 सर्वे—आः ! इत इतः ।

64 हनूमान्—

नैवाहं धर्षितस्तेन नैर्ऋतेन दुरात्मना ।
स्वयं ग्रहणमापन्नो राक्षसेशदिदृक्षया ॥१४॥

65 (उपगम्य) भो राजन् ! अपि कुशली भवान् ?

---

60 RĀVAṆA—Please end this talk. You too, bring the monkey.

61 VIBHĪṢAṆA—As the great king commands. *(Exit)*

62 *(Then enters Hanūmān held by demons)*

63 ALL—Ah, this way, this way.

64 HANŪMĀN—I was not at all defeated by that wicked demon. I voluntarily got captured, with a desire to see the demon-king. [13]

65 *(Going near)* O king ! are you well ?

---

60 ರಾವಣ—ಈ ಮಾತನ್ನು ಸಾಕುಮಾಡು. ನೀನೂ (ಆ) ವಾನರನನ್ನು ಕರೆದುಕೊಂಡು ಬಾ.

61 ವಿಭೀಷಣ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)

62 (ಬಳಿಕ ರಾಕ್ಷಸರಿಂದ ಬಂಧಿತನಾದ ಹನುಮಂತ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

63 ಎಲ್ಲರೂ—ಆಃ! ಈ ಕಡೆ, ಈ ಕಡೆ.

64 ಹನೂಮಾನ್—ಆ ದುರಾತ್ಮನಾದ ರಾಕ್ಷಸನಿಂದ ನಾನು ಸೋಲಿಸಲ್ಪಡಲೇ ಇಲ್ಲ. ರಾಕ್ಷಸರಾಜನನ್ನು ನೋಡುವ ಆಸೆಯಿಂದ ನಾನಾಗಿಯೇ ಬಂಧಿತನಾದೆ. [೧೩]

65 (ಹತ್ತಿರಕ್ಕೆ ಹೋಗಿ) ರಾಜನೇ, ನೀನು ಕ್ಷೇಮವೇ?

66 रावणः—(सावज्ञम्) विभीषण ! किमस्य तत्कर्म ?

67 विभीषणः—महाराज ! [1]अतोऽप्यधिकम् ।

68 रावणः—[2]कथं त्वमवगच्छसि ?

69 विभीषणः—प्रष्टुमर्हति महाराजः कस्त्वमिति ।

70 रावणः—भो वानर ! कस्त्वम् ? केन कारणेन धर्षितोऽस्माकम् अन्तःपुरं प्रविष्टः ?

71 हनूमान्—भोः श्रूयताम् ;

---

[1] अतोऽधिकम् [2] कथं भवाञ्जानाति ?

---

66 RĀVAṆA—*(With contempt)* Vibhīṣaṇa, was all that the doing of this fellow ?

67 VIBHĪṢAṆA—Sire, much more than that.

68 RĀVAṆA—How do you know ?

69 VIBHĪṢAṆA—Your majesty will please ask him—'Who are you ?'

70 RĀVAṆA—O monkey, who are you ? Why have you impudently entered my (ladies') inner apartments ?

71 HANŪMĀN—You may listen;

---

66 ರಾವಣ—(ತಿರಸ್ಕಾರದಿಂದ) ವಿಭೀಷಣ, ಆ ಕೆಲಸ ಇವನದೋ ?

67 ವಿಭೀಷಣ—ಮಹಾರಾಜ, ಅದಕ್ಕೂ ಹೆಚ್ಚಾಗಿ.

68 ರಾವಣ—ನಿನಗೆ ಹೇಗೆ ಗೊತ್ತು ?

69 ವಿಭೀಷಣ—ಮಹಾರಾಜನು ಕೇಳೋಣಾಗಲಿ—'ನೀನು ಯಾರು ?' ಎಂದು.

70 ರಾವಣ—ಎಲೈ ವಾನರನೇ, ನೀನು ಯಾರು ? ಧೃಷ್ಟತನದಿಂದ ನಮ್ಮ ಅಂತಃಪುರವನ್ನು ಯಾವ ಕಾರಣದಿಂದ ಪ್ರವೇಶಿಸಿದೆ ?

71 ಹನೂಮಾನ್—ಎಲೌ, ಕೇಳು—

72 अञ्जनायां समुत्पन्नो मारुतस्यौरसः सुतः ।
प्रेषितो राघवेणाहं हनूमान् नाम वानरः ॥१५॥

73 विभीषणः—महाराज ! किं श्रुतम् ?

74 रावणः—किं श्रुतेन ?

75 विभीषणः—हनूमन् ! किमाह तत्रभवान् राघवः ?

76 हनूमान्—भोः श्रूयतां रामशासनम् ।

77 रावणः — कथं कथं रामशासनमित्याह ? आः ! हन्यतामयं वानरः ।

---

72 I am the direct son of the Wind-god, born of Añjanā; and am the monkey named Hanūmān sent by Rāghava. [15]

73 VIBHĪṢAṆA—Sire, did you hear ?

74 RĀVAṆA—What if I heard ?

75 VIBHĪṢAṆA–Hanūman, what says the noble Rāghava?

76 HANŪMĀN—Sir, you may listen to the command of Rāma.

77 RĀVAṆA — How, how ? You say — 'the command of Rāma ?' Ah ! let this monkey be put to death.

---

72 ಅಂಜನೆಯಲ್ಲಿ ಹುಟ್ಟಿದವನೂ ವಾಯುದೇವನ ಸ್ವಂತ ಮಗನೂ ಆದ ಹನುಮಂತನೆಂಬ ವಾನರ ನಾನು. ರಾಘವನಿಂದ ಕಳುಹಿಸಲ್ಪಟ್ಟಿದ್ದೇನೆ. [೧೫]

73 ವಿಭೀಷಣ—ಮಹಾರಾಜ, ಕೇಳಿದೆಯಾ ?

74 ರಾವಣ—ಕೇಳಿ ಆಗಬೇಕಾದ್ದೇನು ?

75 ವಿಭೀಷಣ—ಹನುಮಂತನೇ, ಪೂಜ್ಯ ರಾಘವನು ಏನು ಹೇಳಿದ ?

76 ಹನೂಮಾನ್—ಎಲೌ, ರಾಮಶಾಸನವನ್ನು ಕೇಳು.

77 ರಾವಣ—ಏನು, ಏನು ? ರಾಮಶಾಸನ ಎಂದೆಯಾ ? ಆಃ ! ಈ ಕೋತಿಯು ಕೊಲ್ಲಲ್ಪಡಲಿ.

78 विभीषणः— प्रसीदतु प्रसीदतु महाराजः । सर्वापराधेष्ववध्याः खलु दूताः । अथवा रामस्य वचनं श्रुत्वा पश्चाद्यथेष्टं कर्तुमर्हति महाराजः ।

79 रावणः—भो वानर ! किमाह स मानुषः ?

80 हनूमान्—श्रूयताम् ;

81 वरशरणमुपेहि शङ्करं वा
प्रविश च दुर्गतमं रसातलं वा
शरवर-परिभिन्न-सर्वगात्रं
यमसदनं प्रतियापयाम्यहं त्वाम् ॥१६॥ इति ।

---

78 VIBHĪṢAṆA — Be appeased, be appeased, great king ! Envoys are never to be put to death whatever their offence. Further, having heard Rāma's message, there-after your majesty may act as it pleases you.

79 RĀVAṆA — O monkey, what says that mortal ?

80 HANŪMĀN — You may listen;

81 'Seek the best protection of S'iva; or, enter into the most impenetrable underworld. Into the abode of death, I will send you with all your limbs cleft by (my) excellent arrows.' [16]

---

78 ವಿಭೀಷಣ—ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಲಿ. ಎಲ್ಲಾ ಅಪರಾಧಗಳಲ್ಲೂ ದೂತರು ಅವಧ್ಯರೇ ಸರಿ. ಅಥವಾ, ರಾಮನ ಮಾತನ್ನು ಮೊದಲು ಕೇಳಿ, ಆಮೇಲೆ ಮಹಾರಾಜನು ಇಷ್ಟಬಂದಂತೆ ಮಾಡಬಹುದು.

79 ರಾವಣ—ಎಲೈ ವಾನರನೇ! ಆ ಮನುಷ್ಯ ಏನು ಹೇಳುತ್ತಾನೆ?

80 ಹನೂಮಾನ್—ಕೇಳು—

81 "ಸುರಕ್ಷಿತವಾದ (ಯಾವುದೇ) ಆಶ್ರಯವನ್ನಾದರೂ ಸೇರಿಕೋ; ಶಂಕರನಲ್ಲಿಗಾದರೂ ಹೋಗು; ದುರ್ಗತಮವಾದ ರಸಾತಲದೊಳಕ್ಕಾದರೂ

[82] रावणः—ह ह ह !

[83] दिव्यास्त्रैस्त्रिदशगणा मयाभिभूता
दैत्येन्द्रा मम वशवर्तिनः समस्ताः ।
पौलस्त्योऽप्युपहृतपुष्पकोऽवसन्नो
भो ! रामः कथमभियाति मानुषो माम् ॥१७॥

[84] हनूमान् — एवंविधेन भवता किमर्थं प्रच्छन्नं तस्य दारापहरणं कृतम् ?

[85] विभीषणः—सम्यगाह हनूमान् ।

---

[82] RĀVAṆA—Ha, ha, ha !

[83] With divine weapons, legions of gods have been defeated by me. All the demon chiefs are obedient to me. Even Kubera has been humbled being robbed of his aerial car. How can Rāma, a mortal, go to fight with me, fellow?

[84] HANŪMĀN — By you, so great a person, why was his wife carried away stealthily ?

[85] VIBHĪṢAṆA—Hanūmān has spoken aright.

ಪ್ರವೇಶಿಸು. (ನನ್ನ) ಶ್ರೇಷ್ಠವಾದ ಬಾಣಗಳಿಂದ (ನಿನ್ನ) ಅವಯುವಗಳೆಲ್ಲವನ್ನೂ ಭಿನ್ನಗೊಳಿಸಿ ನಿನ್ನನ್ನು ಯಮನ ಬೀಡಿಗೆ ಅಟ್ಟುತ್ತೇನೆ." [೧೬] ಎಂದು.

[82] ರಾವಣ—ಹ ಹ ಹ!

[83] ದೇವತೆಗಳ ಸಮೂಹಗಳೇ ನನಗೆ ದಿವ್ಯಾಸ್ತ್ರಗಳ ಮೂಲಕ ಸೋತುಹೋಗಿವೆ. ಎಲ್ಲಾ ದೈತ್ಯರಾಜರೂ ನನ್ನ ವಶವರ್ತಿಗಳು. ಪೌಲಸ್ತ್ಯನೂ ಕೂಡ ಪುಷ್ಪಕ ವಿಮಾನ ಅಪಹರಿಸಲ್ಪಟ್ಟು ಕುಗ್ಗಿಹೋಗಿದ್ದಾನೆ. ಎಲೊ, ಮಾನುಷನಾದ ರಾಮನು ಹೇಗೆ ತಾನೇ ನನ್ನೊಡನೆ ಯುದ್ಧಕ್ಕೆ ಬಂದಾನು? [೧೭]

[84] ಹನೂಮಾನ್—ಇಂತಹ ನೀನು ಕಳ್ಳತನದಿಂದೇಕೆ ಅವನ ಹೆಂಡತಿಯನ್ನಪಹರಿಸಿದೆ?

[85] ವಿಭೀಷಣ—ಹನುಮಂತ ಹೇಳಿದ್ದು ಸರಿ.

86 अपास्य मायया रामं त्वया राक्षसपुङ्गव ।
भिक्षुवेषं समास्थाय च्छलेनापहृता हि सा ॥१८॥

87 रावणः —विभीषण ! किं [1]विपक्षपक्षमवलम्बसे ?

88 विभीषणः—

प्रसीद राजन् ! वचनं हितं मे प्रदीयतां राघवधर्मपत्नी ।
इदं कुलं राक्षसपुङ्गवेन त्वया हि नेच्छामि विपद्यमानम् ॥१९॥

89 रावणः—विभीषण ! अलमलं भयेन ।

---

[1] शत्रुपक्षमवलम्बसे ?

---

86 O demon hero ! she was indeed brought away stealthily by you putting on the guise of a beggar, after luring away Rāma by an illusion. [18]

87 RĀVAṆA -- Vibhīṣaṇa, how is it you take the side of my foe ?

88 VIBHĪṢAṆA — Be pleased, O king ! My words are for (your) good. Please give back the dutiful wife of Rāghava; for, I don't wish (that) this family (of ours should) be destroyed by you, a demon hero. [19]

89 RĀVAṆA—Vibhīṣaṇa, do not fear.

---

86 ರಾಕ್ಷಸ ಪುಂಗವನೇ! ರಾಮನನ್ನು ಮಾಯೆಯಿಂದ ದೂರ ಕಳುಹಿಸಿ ನೀನು ಭಿಕ್ಷುವೇಷವನ್ನು ತಳೆದು ಮೋಸದಿಂದ ತಾನೇ ಅವಳನ್ನಪಹರಿಸಿದೆ?

87 ರಾವಣ—ವಿಭೀಷಣ, ಶತ್ರುಪಕ್ಷವನ್ನವಲಂಬಿಸಿದ್ದೀಯೇನು ?

88 ವಿಭೀಷಣ—ರಾಜನೇ, ಪ್ರಸನ್ನನಾಗು. ನನ್ನ ಮಾತು ಹಿತವಾದುದು. ರಾಘವನ ಧರ್ಮಪತ್ನಿಯನ್ನು ಹಿಂದಕ್ಕೆ ಕೊಟ್ಟುಬಿಡು. ರಾಕ್ಷಸಪುಂಗವನಾದ ನಿನ್ನಿಂದ ಈ ಕುಲವು ವಿಪತ್ತಿಗೊಳಗಾಗುತ್ತಿರುವುದು ನನಗೆ ಸಮ್ಮತವಲ್ಲ. [೧೯]

89 ರಾವಣ—ವಿಭೀಷಣ, ಭಯ ಬಿಡು.

90 कथं लब्धसटः सिंहो मृगेण विनिपात्यते।
गजो वा सुमहान् मत्तः शृगालेन निहन्यते ॥२०॥

91 हनूमान् — भो रावण ! विपद्यमानभाग्येन [2]भवता किं युक्तं राघवमेवं वक्तुम् ? [3]मा तावद्भोः !

92 नक्तञ्चरापसद ! रावण ! राघवं तं
वीराग्रगण्यमतुलं त्रिदशेन्द्रकल्पम् ।
प्रक्षीणपुण्य ! भवता भुवनैकनाथं
वक्तुं किमेवमुचितं गतसार ! नीचैः ॥२१॥

---

[2] त्वया [3] 'मा तावद्भोः' इति नास्ति ।

---

90 How can a long-maned lion be slain by a deer, or a mighty infatuated elephant be killed by a jackal ! [20]

91 HANŪMĀN— O Rāvaṇa, is it proper on the part of you, whose lot is at stake, to speak thus of Rāghava ? O ! do not (speak thus).

92 O accursed demon ! O Rāvaṇa whose merits are completely exhausted ! Is it right for you to speak low thus of Rāghava, the foremost of heroes, without a peer.

---

90 ಉದ್ದವಾದ ಕೇಸರವುಳ್ಳ ಸಿಂಹ ಜಿಂಕೆಯಿಂದ ಹೇಗೆ ತಾನೇ ಕೊಲ್ಲಲ್ಪಟ್ಟೀತು ? ಅಥವಾ ಮದಿಸಿದ ದೊಡ್ಡ ಆನೆ ನರಿಯಿಂದ ಕೊಲ್ಲಲ್ಪಡುತ್ತದೆಯೆ ? [೨೦]

91 ಹನೂಮಾನ್ — ರಾವಣನೇ ! ವಿಪತ್ತಿಗೀಡಾಗಿರುವ ಭಾಗ್ಯವುಳ್ಳ ನೀನು ರಾಘವನ ವಿಚಾರವಾಗಿ ಹೀಗೆ ಅನ್ನುವುದು ಯುಕ್ತವೇ ? ಬೇಡ (ಹಾಗನ್ನ ಬೇಡ).

92 ರಾಕ್ಷಸಾಧಮ ! ರಾವಣ ! ಪುಣ್ಯವೆಲ್ಲ ಸಂಪೂರ್ಣವಾಗಿ ಕ್ಷಯಿಸಿ ಹೋದವನೇ ! ಸತ್ವ ಉಡುಗಿದವನೇ ! ವೀರಾಗ್ರಗಣ್ಯನೂ ಅಸಮಾನನೂ

93 रावणः—कथं कथं नामाभिधत्ते ? हन्यतामयं वानरः। अथवा दूतवधः खलु वचनीयः। शङ्कुकर्ण। लाङ्गूलमादीप्य विसृज्यतामयं वानरः।

94 शङ्कुकर्णः—यदाज्ञापयति महाराजः। इत इतः।

95 रावणः—अथवा एहि तावत्।

96 हनूमान्—अयमस्मि।

97 रावणः—अभिधीयतां मद्वचनात् स मानुषः[1]।

[1] रामः

---

almost an equal of Indra, and the sole lord of the whole world ? You worthless fellow ! [21]

93 RĀVAṆA—How now ? He addresses me by name ! Let this monkey be put to death Nay, killing an envoy would remain a scandal. O S'aṅkukarṇa, after setting fire to his tail, release this monkey.

94 S'AṄKUKARṆA—As the great king commands. This way, this way.

95 RĀVAṆA—Or, just come here.

96 HANŪMĀN—Here I am.

97 RĀVAṆA—Relate to that mortal this message of mine—

ದೇವೇಂದ್ರನಂತಿರುವವನೂ ಈ ಭುವನಕ್ಕೇ ಪ್ರಧಾನನಾದ ಸ್ವಾಮಿಯೂ ಆದ ಆ ರಾಘವನನ್ನು ಇಷ್ಟು ಕೀಳಾಗಿ ನೀನು ಆಡುವುದು ಉಚಿತವೇ? [೨೧]

93 ರಾವಣ—ಏನು, ಹೆಸರು ಹಿಡಿದು ಕರೆಯುತ್ತಾನಲ್ಲ! ಈ ವಾನರನು ಕೊಲ್ಲಲ್ಪಡಲಿ! ಅಥವಾ ದೂತವಧ ನಿಂದ್ಯವಾದದ್ದಲ್ಲವೇ! ಶಂಕುಕರ್ಣ! ಬಾಲಕ್ಕೆ ಬೆಂಕಿಹಚ್ಚಿ ಈ ವಾನರನನ್ನು ಬಿಟ್ಟುಬಿಡು.

94 ಶಂಕುಕರ್ಣ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. ಈ ಕಡೆಗೆ, ಈ ಕಡೆಗೆ.

95 ರಾವಣ—ಅಥವಾ, ಇಲ್ಲಿ ಬಾ.

96 ಹನೂಮಾನ್—ಇಗೋ ಬಂದಿದ್ದೇನೆ.

97 ರಾವಣ—ನನ್ನ ಮಾತಿನಿಂದ ಆ ಮನುಷ್ಯನಿಗೆ ಹೇಳು—

98 अभिभूतो मया राम ! दारापहरणादसि ।
यदि तेऽस्ति धनुःश्लाघा दीयतां मे रणो महान् ॥२२॥

99 हनूमान्—अचिराद्द्रक्ष्यसि,

100 अभिहतवरवप्रगोपुराट्टां
रघुवरकार्मुकनादनिर्जितस्त्वम् ।
हरिगणपरिपीडितैः समन्तात्
प्रमदवनैरभिसंवृतां स्वलङ्काम् ॥२३॥

101 रावणः—निर्वास्यतामयं वानरः ।

---

98 'Rāma ! you have been abused by me by the abduction of your wife. If there is in you the pride of an archer, you may give me a great fight.' [22]

99 Hanūmān—Before long, you will see,—

100 Being vanquished by the mere twang of Rāma's bow, (you will see) your Laṅkā with its excellent gates, towers and palaces demolished and encompassed with its pleasure gardens devastated by troops of monkeys all round.

101 Rāvaṇa—Ah ! let this monkey be expelled.

---

98 'ರಾಮನೇ! ಹೆಂಡತಿಯ ಅಪಹರಣದ ಮೂಲಕ ನನ್ನಿಂದ ನೀನು ಪರಿಭವಗೊಳಿಸಲ್ಪಟ್ಟವನಾಗಿದ್ದೀಯೆ. ಬಿಲ್ಲುಗಾರನೆಂಬ ಹೆಮ್ಮೆ ನಿನಗಿದ್ದರೆ ದೊಡ್ಡದೊಂದು ಕಾಳಗವನ್ನು ನನಗೆ ನೀಡು.' [೨೨]

99 ಹನೂಮಾನ್—ವಿಳಂಬವಿಲ್ಲದೆಯೇ ನೋಡುವಿ—

100 ಆ ರಘುಶ್ರೇಷ್ಠನ ಧನುಷ್ಟಂಕಾರದಿಂದಲೇ ಜಯಿಸಲ್ಪಟ್ಟ ನೀನು ಕಪಿ ಸಮೂಹಗಳಿಂದ ವಿನಾಶಗೊಳಿಸಲ್ಪಟ್ಟ ಪ್ರಮದವನಗಳಿಂದ ಎಲ್ಲ ಕಡೆಯೂ ನಿನ್ನ ಲಂಕೆ ಬಳಸಲ್ಪಟ್ಟಿರುವುದನ್ನೂ ಶ್ರೇಷ್ಠವಾದ ಮಹಾದ್ವಾರಗಳೂ ಗೋಪುರಗಳೂ ಉಪ್ಪರಿಗೆಗಳೂ ಕೆಡವಲ್ಪಟ್ಟಿರುವುದನ್ನೂ (ವಿಳಂಬವಿಲ್ಲದೆಯೇ ನೋಡುವಿ). [೨೩]

101 ರಾವಣ—ಈ ವಾನರನನ್ನು ಹೊರಕ್ಕಟ್ಟಬಿಡಿ.

[102] राक्षसाः— इत इतः। ([1]रक्षोभिः सह निष्क्रान्तो हनूमान्)

[103] विभीषणः — [2]प्रसीदतु प्रसीदतु महाराजः। अस्ति कश्चिद् विवक्षा महाराजस्य हितमन्तरेण।

[104] रावणः—उच्यतां; तच्छ्रेयो वयमपि श्रोतारः।

[105] विभीषणः—सर्वथा राक्षसकुलस्य विनाशोऽभ्यागत इति मन्ये।

[106] रावणः—केन कारणेन ?

---

[1] (राक्षसैर्गृहीतो हनुमान् निष्क्रान्तः) [2] 'प्रसीदतु....महाराज' इति नास्ति।

---

[102] DEMONS—This way, this way.

(Exit Hanūmān with demons)

[103] VIBHĪṢAṆA—Be pleased, great king! There is something I wish to say for the good of your majesty.

[104] RĀVAṆA—Speak out; we too shall listen to that good.

[105] VIBHĪṢAṆA—I feel that a complete destruction of the demon-race has come near.

[106] RĀVAṆA—But why?

---

[102] ರಾಕ್ಷಸರು—ಈ ಕಡೆಗೆ, ಈ ಕಡೆಗೆ—

(ರಾಕ್ಷಸರೊಡನೆ ಹನುಮಂತ ಹೊರಟುಹೋಗುತ್ತಾನೆ)

[103] ವಿಭೀಷಣ—ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಲಿ. ಮಹಾರಾಜನ ಹಿತವನ್ನುದ್ದೇಶಿಸಿ ಒಂದು ಮಾತನ್ನು ಹೇಳಲಿಚ್ಛೆಯಿದೆ.

[104] ರಾವಣ – ಹೇಳಲ್ಪಡಲಿ; ಆ ಶ್ರೇಯಸ್ಕರವಾದ ಮಾತನ್ನು ನಾನೂ ಕೇಳುವೆನು.

[105] ವಿಭೀಷಣ—ಸರ್ವಪ್ರಕಾರದಿಂದಲೂ ರಾಕ್ಷಸಕುಲದ ವಿನಾಶ ಬಂದೇ ಬಿಟ್ಟಿತೆಂದು ಭಾವಿಸುತ್ತೇನೆ.

[106] ರಾವಣ—ಯಾವ ಕಾರಣದಿಂದ ?

15

107 विभीषणः—महाराजस्य विप्रतिपत्त्या ।

108 रावणः—का मे विप्रतिपत्तिः ?

109 विभीषणः—ननु सीतापहरणमेव ।

110 रावणः—सीतापहरणेन को दोषः स्यात् ?

111 विभीषणः—अधर्मश्च ।

112 रावणः—च शब्देन सावशेषमिव ते वचनम् । तद् ब्रूहि ।

113 विभीषणः—तदेव ननु ?

---

107 VIBHĪṢAṆA—Because of your majesty's adverse resolve

108 RĀVAṆA—What is that adverse resolve of mine ?

109 VIBHĪṢAṆA—Why, just the abduction of Sītā.

110 RĀVAṆA—What harm in the adduction of Sītā ?

111 VIBHĪṢAṆA—A breach of Dharma and....

112 RĀVAṆA—By that word '*and*', your sentence is incomplete. Speak it out.

113 VIBHĪṢAṆA—Why, that is all.

---

107 ವಿಭೀಷಣ—ಮಹಾರಾಜನ ವಿಪರೀತಾಭಿನಿವೇಶದಿಂದ.

108 ರಾವಣ—ನನ್ನ ವಿಪರೀತಾಭಿನಿವೇಶ ಯಾವುದು ?

109 ವಿಭೀಷಣ—ಸೀತಾಪಹರಣವೇ.

110 ರಾವಣ—ಸೀತಾಪಹರಣದಿಂದೇನು ದೋಷ ?

111 ವಿಭೀಷಣ—ಅಧರ್ಮ ಮತ್ತು........

112 ರಾವಣ—'ಮತ್ತು' ಎಂಬ ಶಬ್ದದಿಂದ ನಿನ್ನ ಮಾತು ಇನ್ನೂ ಉಳಿದಿರುವಂತಿದೆ. ಅದೇನು ಹೇಳು.

113 ವಿಭೀಷಣ—ಅದೇ.

114 रावणः — विभीषण ! किं गूहसे ? मम खलु प्राणैः शापितः स्याः, यदि सत्यं न ब्रूयाः ।

115 विभीषणः—अभयं दातुमर्हति महाराजः ।

116 रावणः—दत्तमभयम् । उच्यताम् ।

117 विभीषणः—बलवद्विग्रहश्च ।

118 रावणः—(सावज्ञम्) कथं कथं बलवद्विग्रहो नाम ?

119 शत्रुपक्षमुपाश्रित्य मामयं राक्षसाधमः ।
[1]क्रोधमाहारयंस्तीव्रमभीरुरभिभाषते[2] ॥२४॥

---

[1] क्रोधमाहारयत्तीव्रं [2] ०भाषसे

---

114 Rāvaṇa—Vibhīṣaṇa, why do you hide (things)? You are conjured by my life, if you should fail to speak the truth.

115 Vibhīṣaṇa—Your majesty should deign to give an assurance of 'no fear'.

116 Rāvaṇa—The assurance of 'no fear' is given. Now speak out.

117 Vibhīṣaṇa—........and hostility with a powerful foe,

118 Rāvaṇa—(*Angrily*) How, how? 'Hostility with a powerful foe'—you say?

119 Taking the side of my foe, this base demon, without fear, speaks to me harshly provoking my anger! [24]

---

114 ರಾವಣ—ವಿಭೀಷಣ, ಏಕೆ ಮರೆಮಾಚುತ್ತೀ? ನೀನು ಸತ್ಯವನ್ನು ಹೇಳದಿದ್ದರೆ ನನ್ನ ಪ್ರಾಣಗಳ ಮೇಲೆ ಆಣೆಯಿದೆ.

115 ವಿಭೀಷಣ—ಮಹಾರಾಜನು ಅಭಯವೀಯಬೇಕು.

116 ರಾವಣ—ಅಭಯವಿತ್ತಿದ್ದೇನೆ. ಹೇಳು.

117 ವಿಭೀಷಣ—....ಮತ್ತು ಬಲಿಷ್ಠನೊಡನೆ ವಿರೋಧ.

118 ರಾವಣ-(ತಿರಸ್ಕಾರದಿಂದ) ಏನು, ಏನು? ಬಲಿಷ್ಠನೊಡನೆ ವಿರೋಧವೇ?

119 ಈ ರಾಕ್ಷಸಾಧಮನು ಶತ್ರುಪಕ್ಷವನ್ನವಲಂಬಿಸಿ ಭಯರಹಿತನಾಗಿ ಕೋಪವನ್ನು ಹೆಚ್ಚಿಸುತ್ತಾ ನನಗೇ ಇದಿರಾಗಿ ಮಾತನಾಡುತ್ತಿದ್ದಾನೆ! [೨೪]

120 कोऽत्र ?

121 ममानवेक्ष्य सौभ्रात्रं शत्रुपक्षमुपाश्रितम् ।
नोत्सहे पुरतो द्रष्टुं तस्मादेष निरस्यताम् ॥२५॥

122 विभीषणः—प्रसीदतु प्रसीदतु महाराजः । अहमेव यास्यामि ।

123 शासितोऽहं त्वया राजन् ! प्रयामि न च दोषवान् ।
त्यक्त्वा रोषं च कामं च यथा कार्यं तथा कुरु ॥२६॥

124 (परिक्रम्य) अयमिदानीम् —

---

120 **Ey, who is there?**

121 **I don't like to see in front of me a person who, disregarding my fraternal affection, has taken the side of my foe; so, let him be banished.** [25]

122 **VIBHIṢAṆA—Be pleased, be pleased, great king! I will go myself.**

123 **Punished by you, O king, I go; and I am not guilty. Leaving wrath and lust, act as you should.** [26]

124 ***(Walking along)* And now,**

---

120 ಯಾರಲ್ಲಿ ?

121 ನನ್ನ ಸೌಭ್ರಾತ್ರವನ್ನಲ್ಲಗಳೆದು ಶತ್ರುಪಕ್ಷವನ್ನು ಸೇರಿಕೊಂಡಿರುವವನು ನನ್ನ ಮುಂದಿರುವುದನ್ನು ನಾನು ನೋಡಲಾರೆ. ಆದ್ದರಿಂದ ಇವನನ್ನು (ರಾಜ್ಯದಿಂದ) ಹೊರಕ್ಕೆ ಕಳುಹಿಸಿಬಿಡಿ.

122 ವಿಭೀಷಣ—ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಲಿ! ನಾನೇ ಹೋಗುವೆನು.

123 ರಾಜನೇ, ನಾನು ದೋಷವಿಲ್ಲದವನಾಗಿದ್ದರೂ ನಿನ್ನ ಶಾಸನಕ್ಕೆ ಕಟ್ಟುಬಿದ್ದು ಹೋಗುತ್ತಿದ್ದೇನೆ. ರೋಷವನ್ನೂ ಕಾಮವನ್ನೂ ಬಿಟ್ಟುಬಿಟ್ಟು ಸೂಕ್ತರೀತಿಯಲ್ಲಿ ಕಾರ್ಯಾಚರಣೆ ಮಾಡು. [೨೬]

124 (ಮುಂದೆ ಹೋಗಿ) ನಾನೀಗ—

125 अद्यैव तं कमललोचनमुग्रचापं
रामं हि रावणवधाय कृतप्रतिज्ञम् ।
संश्रित्य संश्रितहितैप्रथितं नृदेवं
नष्टं निशाचरकुलं पुनरुद्धरिष्ये ॥२७॥
(निष्क्रान्तः)

126 रावणः — हन्त ! निर्गतो विभीषणः । यावदहमपि नगररक्षां सम्पादयामि । ([1]निष्क्रान्तः)

इति तृतीयोऽङ्कः

---

[1] (इति निष्क्रान्ताः सर्वे)

---

125 This very day having resorted to Rāma of lotus eyes and dreadful bow, who has taken a vow for slaying Rāvaṇa, and who is a god among men and renown (as striving) for the good of his refugees, I shall once again raise the demon-race which has almost perished. [27] *(Exit)*

126 RĀVAṆA—Alas! Vibhiṣaṇa is gone. I too shall arrange for guarding the city. *(Exit)*

END OF THE THIRD ACT

---

125 ಆ ಕಮಲಲೋಚನನೂ ಉಗ್ರವಾದ ಧನುಸ್ಸುಳ್ಳವನೂ ರಾವಣನ ವಧೆಮಾಡಲು ಪ್ರತಿಜ್ಞೆಮಾಡಿರುವವನೂ ಆಶ್ರಯಿಸಿದವರ ಹಿತ ಸಾಧಿಸುವುದರಲ್ಲಿ ಪ್ರಸಿದ್ಧನೂ ಮನುಷ್ಯರಲ್ಲಿ ದೇವತೆಯೂ ಆದ ರಾಮನನ್ನು ಈ ದಿನವೇ ಆಶ್ರಯಿಸಿ ನಷ್ಟವಾಗುತ್ತಿರುವ ನಿಶಾಚರ ಕುಲವನ್ನು ಪುನಃ ಉದ್ಧಾರ ಮಾಡುತ್ತೇನೆ. [೨೭] (ಹೋಗುತ್ತಾನೆ)

126 ರಾವಣ—ಓಃ! ವಿಭೀಷಣ ಹೊರಟುಹೋದ. ನಾನೂ ನಗರ ರಕ್ಷಣೆಗೆ ವ್ಯವಸ್ಥೆಮಾಡುತ್ತೇನೆ. (ಹೋಗುತ್ತಾನೆ)

ಇಂತು ಮೂರನೆಯ ಅಂಕ

अथ चतुर्थोऽङ्कः

(ततः प्रविशति ‡वानरकाञ्चुकीयः)

[2] काञ्चुकीयः—भो भो बलाध्यक्ष ! सन्नाहमाज्ञापय वानरवाहिनीम्।

[3] (प्रविश्य) बलाध्यक्षः—आर्य ! किंकृतोऽयं समुद्योगः ?

[4] काञ्चुकीयः — तत्रभवता हनूमतानीतः खल्वार्यरामस्य देव्याः सीताया वृत्तान्तः ।

---

‡ (ततः प्रविशति काञ्चुकीयः)

ACT IV

(Then enters a monkey chamberlain)

[2] The Chamberlain—Hullo, general! Give an 'alert' command to the monkey army.

[3] *(Entering)* General—Sir, what for is this preparation?

[4] The Chamberlain—News of Sitā, the wife of noble Rāma, has been brought by the worthy Hanūmān.

ನಾಲ್ಕನೆಯ ಅಂಕ

(ಬಳಿಕ ವಾನರಕಾಂಚುಕೀಯನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[2] ಕಾಂಚುಕೀಯ—ಎಲೈ ಬಲಾಧ್ಯಕ್ಷನೇ! ವಾನರ ಸೈನ್ಯಕ್ಕೆ 'ಸನ್ನದ್ಧ' ವಾಗಿರಬೇಕೆಂದು ಆಜ್ಞಾಪಿಸು.

[3] (ಪ್ರವೇಶಿಸಿ) ಬಲಾಧ್ಯಕ್ಷ—ಆರ್ಯ, ಈ ಸಡಗರಕ್ಕೆ ಕಾರಣವೇನು?

[4] ಕಾಂಚುಕೀಯ—ಆರ್ಯ ರಾಮನ ದೇವಿಯಾದ ಸೀತೆಯ ವೃತ್ತಾಂತ ಪೂಜ್ಯ ಹನುಮಂತನಿಂದ ತರಲ್ಪಟ್ಟಿದೆಯಲ್ಲವೆ?

[5] बलाध्यक्षः—किमिति किमिति !

[6] काञ्चुकीयः —श्रूयताम्—

[7] लङ्कायां किल वर्तते नृपसुता शोकाभिभूता भृशं
पौलस्त्येन विहाय धर्मसमयं संक्लेश्यमाना ततः ।
श्रुत्वैतद् भृशशोकतप्तमनसो रामस्य कार्यार्थिना
राज्ञा वानरवाहिनी प्रतिभया सन्नाहमाज्ञापिता ॥१॥

[8] बलाध्यक्षः—एवम् । यदाज्ञापयति महाराजः ।

---

[5] GENERAL—What is that news?
[6] THE CHAMBERLAIN—Listen.

[7] The princess, it is stated, is in Laṅkā, severely oppressed by grief being harassed by Rāvaṇa who is defying all virtuous conduct. Hence, by our king, seeking to accomplish the object of Rāma whose mind is scorched by intense grief on hearing this, the formidable army of the monkeys has been given orders to prepare. [1]

[8] GENERAL—Very well; as his majesty commands.

---

[5] ಬಲಾಧ್ಯಕ್ಷ—ಏನು ವೃತ್ತಾಂತ ಅದು?

[6] ಕಾಂಚುಕೀಯ—ಕೇಳು—

[7] ಧರ್ಮಸಮಯವನ್ನು ತೊರೆದ ಪೌಲಸ್ತ್ಯನಿಂದ ತುಂಬ ಕ್ಲೇಶಕ್ಕೀಡಾಗಿ, ರಾಜಕುಮಾರಿ (ಸೀತೆ) ಲಂಕೆಯಲ್ಲಿ ಅತ್ಯಂತ ಶೋಕಾಭಿಭೂತಳಾಗಿದ್ದಾಳಂತೆ. ಆದ್ದರಿಂದ, ಇದನ್ನು ಕೇಳಿ ಶೋಕಸಂತಪ್ತಮನಸ್ಕನಾಗಿರುವ ರಾಮನ ಕಾರ್ಯವನ್ನು ಈಡೇರಿಸುವ (ಅಪೇಕ್ಷೆಯುಳ್ಳ) ಸುಗ್ರೀವರಾಜನಿಂದ ಭಯಂಕರವಾದ ವಾನರಸೇನೆಯು ಸನ್ನದ್ಧವಾಗಿರುವಂತೆ ಅಪ್ಪಣೆ ಮಾಡಲ್ಪಟ್ಟಿದೆ. [೧]

[8] ಬಲಾಧ್ಯಕ್ಷ—ಹೀಗೋ! ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತಾಗಲಿ.

[9] काञ्चुकीयः — यावदहमपि सन्नद्धा वानरवाहिनीति महाराजाय निवेदयामि । (निष्क्रान्तौ)

[10] विष्कम्भकः

[11] (ततः प्रविशति रामो [1]लक्ष्मणः सुग्रीवो हनूमांश्च)

[12] रामः— आक्रान्ताः पृथुसानुकुञ्जगहना मेघोपमाः पर्वताः
सिंहव्याघ्रगजेन्द्रपीतसलिला नद्यश्च तीर्णा मया ।
क्रान्तं पुष्फलाढ्य-पादप-युतं चित्रं महत् काननं
संप्राप्तोऽस्मि कपीन्द्रसैन्यसहितो वेलातटं सांप्रतम् ॥ २

---

[1] (ततः प्रविशति रामो लक्ष्मणसुग्रीवहनुमद्भिः सह)

---

[9] THE CHAMBERLAIN—I too shall report to the great king that the monkey army is prepared. *(Exeunt ambo)*

[10] END OF THE INTERLUDE

[11] *(Then enter Rāma, Lakṣmaṇa, Sugrīva and Hanūman)*

[12] RĀMA—Mountains, huge as clouds and dense with thickets on their broad ridges, have been ascended; rivers the water of which is drunk by lions, tigers, and lordly elephants also have been crossed by me; a great wonderful

---

[9] ಕಾಂಚುಕೀಯ— ನಾನೂ ವಾನರಸೇನೆ ಸನ್ನದ್ಧವಾಗಿದೆಯೆಂದು ಮಹಾರಾಜನಿಗೆ ಅರಿಕೆಮಾಡುತ್ತೇನೆ. (ಇಬ್ಬರೂ ಹೋಗುತ್ತಾರೆ)

[10] ಇಂತು ವಿಷ್ಕಂಭಕ

[11] (ಬಳಿಕ ರಾಮ ಲಕ್ಷ್ಮಣ ಸುಗ್ರೀವರೂ ಹನುಮಂತನೂ ಪ್ರವೇಶಿಸುತ್ತಾರೆ)

[12] ರಾಮ—ವಿಸ್ತಾರವಾದ ತಪ್ಪಲು ಪ್ರದೇಶಗಳಿಂದಲೂ ಕುಂಜಗಳಿಂದಲೂ ದಟ್ಟವಾದ ಮತ್ತು ಮೇಘಗಳಂತಿರುವ ಪರ್ವತಗಳನ್ನು ಹತ್ತಿದೆ; ಸಿಂಹಗಳೂ ಹುಲಿಗಳೂ ಆನೆಗಳೂ ನೀರು ಕುಡಿಯುವ ನದಿಗಳನ್ನೂ ದಾಟಿದೆ; ಹೂವು

[13] लक्ष्मणः—एष एष भगवान् वरुणः,

[14] सजल-जलधरेन्द्रनील-नीरो विलुलित-फेन-तरङ्ग-चारुहारः[1]।
समधिगत-नदीसहस्रबाहुर्हरिरिव भाति सरित्पतिः शयानः ॥

[15] रामः—कथं कथं भोः ?

[16] रिपुमुद्धर्तुमुद्यन्तं माममयं सक्तसायकम् ।
सजीवमद्य तं कर्तुं निवारयति सागरः ॥४॥

---

[1] ०चारुहासः

---

forest full of trees richly laden with flowers and fruits, has been passed through; and now, I have come along with the army of the monkey-king to the sea-shore. [2]

[13] LAKṢMAṆA—Here is the divine lord of waters!

[14] With watery sapphires dark as the rainy clouds, with beautiful garlands of the uptossed foamy waves, and with a thousand arms of the incoming streams, the lord of rivers shines like Viṣṇu reposing. [3]

[15] RĀMA—And how now?

[16] Ready to destroy the foe, I have fixed an arrow on

ಹಣ್ಣುಗಳಿಂದ ತುಂಬಿದ ಮರಗಳುಳ್ಳ, ಚಿತ್ರವಿಚಿತ್ರವಾದ ದೊಡ್ಡ ಅರಣ್ಯವನ್ನೂ ದಾಟಿದೆ (ಇಷ್ಟೆಲ್ಲವನ್ನೂ ದಾಟಿ) ಈಗ ಕಪೀಂದ್ರಸೈನ್ಯಸಹಿತನಾಗಿ ಸಮುದ್ರ ತೀರಕ್ಕೆ ಬಂದಿದ್ದೇನೆ. [೨]

[13] ಲಕ್ಷ್ಮಣ—ಇಗೋ ಭಗವಾನ್ ವರುಣ!

[14] ನೀರು ತುಂಬಿದ ದೊಡ್ಡ ಮೋಡದಂತೆ ನೀಲಿಯಾದ ನೀರು, ನೊರೆಗಳಿಂದ ಕೂಡಿ ಮೇಲಕ್ಕೆದ್ದ ಅಲೆಗಳೆಂಬ ಮನೋಹರ ಹಾರ, ಹರಿದು ಬಂದು ಕೂಡಿಕೊಂಡಿರುವ ನದಿಗಳೆಂಬ ಸಾವಿರ ತೋಳುಗಳು—ಇವುಗಳಿಂದ ಕೂಡಿರುವ ಈ ಸಮುದ್ರ (ರಾಜ), ಮಲಗಿರುವ ವಿಷ್ಣುವಿನಂತೆ ಕಾಣಿಸುತ್ತಿದ್ದಾನೆ. [೩]

[15] ರಾಮ—ಇದೇನಿದು ?

[16] ಶತ್ರುವನ್ನು ನಾಶಗೊಳಿಸುವುದಕ್ಕಾಗಿ ಪ್ರಯತ್ನಿಸುತ್ತಾ ಬಾಣ

17 सुग्रीवः—अये ! वियति

18 सजल-जलद-सन्निभ-प्रकाशः
[1]कनकमयामलभूषणोज्ज्वलाङ्गः ।
अभिपतति कुतो नु राक्षसोऽसौ
शलभ इवाशु हुताशनं प्रवेष्टुम् ॥५॥

19 हनूमान्—भो भो वानरवीराः ! अप्रमत्ता भवन्तु भवन्तः !

20 शैलद्रुमैः सम्प्रति मुष्टिबन्धैर्दन्तैर्नखैर्जानुभिरुग्रनादैः ।
रक्षोवधार्थं युधि वानरेन्द्रास्तिष्ठन्तु रक्षन्तु च नो नरेन्द्रम् ॥६॥

---

[1] कनकमयाङ्गद०

---

my bow; (and) in order to retain him alive, this ocean obstructs me. [4]

17 SUGRĪVA—Ey, in the sky,—

18 Shining like a rainy cloud and with limbs sparkling with bright ornaments of gold, why does this demon rush hither like a moth to fall soon into fire. [5]

19 HANŪMĀN—Ye, monkey warriors! be on your guard.

20 Let the monkey-chiefs now stand firmly in battle

ತೊಟ್ಟಿರುವ ನನ್ನನ್ನು ಈ ಸಮುದ್ರ (ರಾಜ)ನು, ಆ ಶತ್ರುವನ್ನೀಗ ಜೀವ ಸಹಿತ ಉಳಿಸಿಕೊಳ್ಳುವುದಕ್ಕಾಗಿ, ಪ್ರತಿಬಂಧಿಸುತ್ತಿದ್ದಾನೆ! [೪]

17 ಸುಗ್ರೀವ—ಎಲೌ, ಆಕಾಶದಲ್ಲಿ

18 ನೀರು ತುಂಬಿದ ಮೋಡದಂತೆ ಪ್ರಕಾಶಿಸುತ್ತಾ ಚಿನ್ನದಿಂದ ಮಾಡಿದ ಶುಭ್ರವಾದ ಒಡವೆಯಂತೆ ಥಳಥಳಿಸುವ ಅವಯವಗಳ ಈ ರಾಕ್ಷಸ ಅದೆಲ್ಲಿಂದ ಈ ಕಡೆ ಇಳಿದು ಬರುತ್ತಿದ್ದಾನೆ?—ಅಗ್ನಿಯನ್ನು ಪ್ರವೇಶಿಸಲು ಬೇಗ ಬೇಗ ಹಾರಿ ಬರುವ ದೀಪದ ಹುಳುವಿನಂತೆ. [೫]

19 ಹನೂಮಾನ್—ಎಲೌ ವಾನರವೀರರೇ! ನೀವೆಲ್ಲರೂ ಎಚ್ಚರದಿಂದಿರಿ.

20 ಬೆಟ್ಟ, ಮರ, ಮುಷ್ಟಿಬಂಧ, ಹಲ್ಲು, ಉಗುರು, ಮಂಡಿ, ಉಗ್ರವಾದ

[21] रामः—राक्षस इति ! हनूमन्, अलमलं संभ्रमेण ।

[22] हनूमान् —यदाज्ञापयति देवः ।

[23] (ततः प्रविशति विभीषणः)

[24] विभीषणः — भोः ! प्राप्तोऽस्मि राघवस्य शिबिरसन्निवेशम् । (विचिन्त्य) अकृतदूतसम्प्रेषणमविदितागमनममित्रसम्बन्धिनं कथं नु खलु मामवगच्छेत् तत्रभवान् राघवः ! [1]कुतः,

[1] अपि च

for the destruction of the demon with rocks, trees, fists, teeth, claws, knees and furious roars, and protect our king.

[21] RĀMA—'Demon'—is it? Hanūmān, be not excited.

[22] HANŪMĀN—As the sire commands.

[23] *(Then enters Vibhīṣaṇa)*

[24] VIBHĪṢAṆA—Oh! I have come to Rāghava's camp spot. *(Reflecting)* How should the respectable Rāma recognise me, when I have not sent to him any messenger, when my arrival is not intimated to him, and when I am a relation of his foe? For,

ನಾದ,—ಇವುಗಳಿಂದ ರಾಕ್ಷಸವಧಕ್ಕಾಗಿ ವಾನರ ಶ್ರೇಷ್ಠರೆಲ್ಲರೂ ರಣರಂಗದಲ್ಲಿ ನಿಲ್ಲಲಿ ಮತ್ತು ನಮ್ಮ ರಾಜನನ್ನು ರಕ್ಷಿಸಲಿ. [೬]

[21] ರಾಮ—'ರಾಕ್ಷಸ' ಅಂದೆಯಾ? ಹನುಮಂತ, ಗಾಬರಿ ಬೇಡ.

[22] ಹನೂಮಾನ್—ದೇವನ ಅಪ್ಪಣೆಯಂತೆ.

[23] (ಬಳಿಕ ವಿಭೀಷಣ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[24] ವಿಭೀಷಣ—ಓಃ! ರಾಘವನ ಶಿಬಿರಸನ್ನಿವೇಶಕ್ಕೆ ಬಂದು ಸೇರಿದ್ದೇನೆ. (ಆಲೋಚಿಸಿ) ಮುಂಚಿತವಾಗಿ ದೂತನನ್ನು ಕಳುಹಿಸದೆ, ಆವನಿಗೆ ತಿಳಿಯದಂತೆಯೇ ಬಂದಿರುವ, ಅವನ ಶತ್ರುವಿಗೆ ಬಂಧುವಾದ ನನ್ನನ್ನು ಪೂಜ್ಯ ರಾಘವನು ಅರಿಯುವುದಾದರೂ ಹೇಗೆ? ಯಾಕೆಂದರೆ,—

[25] क्रुद्धस्य यस्य पुरतः सहितोऽप्यशक्तः
स्थातुं सुरैः सुररिपोर्युधि वज्रपाणिः ।
तस्यानुजं रघुपतिः शरणागतं मां
किं वक्ष्यतीति हृदयं परिशङ्कितं मे ॥७॥

[26] अथवा,

[27] दृष्टधर्मार्थतत्त्वोऽयं साधुः संश्रितवत्सलः ।
शङ्कनीयः कथं रामो विशुद्धमनसा मया ॥८॥

[28] (अधोऽवलोक्य) इदं रघुकुलवृषभस्य स्कन्धावारम् । यावत् अवतरामि ।

---

[25] My heart is anxious as to what the king of the Raghus will say to me, the younger brother of that furious enemy of the gods, (viz Rāvaṇa,) before whom even (Indra) the wielder of the thunder-bolt, together with the gods, is unable to stand in a battle. [7]

[26] Or,

[27] How could this pious Rāma who has seen the reality underlying the meaning of Dharma, and who is affectionate towards his refugees, be doubted by me of a pure mind!

[28] *(Looking down)* This is the camp of the bull-like hero

---

[25] ಸಿಟ್ಟಿಗೆದ್ದ ಯಾವ ದೇವಶತ್ರು ರಾವಣನ ಮುಂದೆ ದೇವತೆಗಳೊಡನೆ ಕೂಡಿದ ವಜ್ರಪಾಣಿ ಇಂದ್ರನೂ ಕೂಡ ನಿಲ್ಲಲು ಅಶಕ್ತನೋ ಅಂತಹ ರಾವಣನ ತಮ್ಮನಾಗಿದ್ದರೂ ಶರಣಾಗತನಾಗಿ ಬಂದಿರುವ ನನ್ನನ್ನು ಕುರಿತು ರಘುಪತಿ ಏನು ಹೇಳುವನೋ ಎಂದು ನನ್ನ ಹೃದಯ ಸಂದೇಹಪಡುತ್ತಿದೆ. [೭]

[26] ಅಥವಾ

[27] 'ಧರ್ಮ'ದ ಅರ್ಥದೊಳಗಿನ ತತ್ವವನ್ನು ಕಂಡವನೂ, ಸಾಧುವೂ, ಆಶ್ರಿತವತ್ಸಲನೂ ಆದ ರಾಮ ಶುದ್ಧ ಮನಸ್ಸಿನ ನನಗೆ ಶಂಕಿಸಲು ತಕ್ಕವನೆ?

[28] (ಕೆಳಗಡೆ ನೋಡಿ) ಇದು ರಘುಕುಲವೀರನ ಶಿಬಿರ. ಇಳಿಯುತ್ತೇನೆ.

([2]अवतीर्य) हन्त ! इह स्थित्वा ममागमनं देवाय निवेदयामि ।

[29] हनूमान्—(ऊर्ध्वमवलोक्य) अये, कथं तत्रभवान् विभीषणः !

[30] विभीषणः — अये हनूमान् ! हनूमन्, ममागमनं देवाय निवेदय ।

[31] हनूमान् — बाढम् । (उपगम्य) जयतु जयतु देवः !

[32] राजंस्त्वत्कारणादेव भ्रात्रा निर्विषयीकृतः ।
विभीषणोऽयं धर्मात्मा शरणार्थमुपागतः ॥९॥

---

[2] (अवतरति)

---

of the Raghu house. I will get down. *(Alighting)* Well, staying here I shall report my arrival to his lordship.

[29] HANŪMĀN—*(Looking upwards)* Ey, how is it? It is His Highness Vibhīṣaṇa!

[30] VIBHĪṢAṆA—Ey, it is Hanūmān ! O Hanūmān, report to his lordship my arrival.

[31] HANŪMĀN—Very well. *(Going near)* Victory to your lordship!

[32] O king, here has come, seeking refuge, the virtuous-minded Vibhīṣaṇa, who has been banished from his land by his brother just on your account. [9]

(ಇಳಿದು) ಒಳ್ಳೆಯದು. ಇಲ್ಲೇ ನಿಂತು ನನ್ನ ಆಗಮನವನ್ನು ರಾಮನಿಗೆ ಅರಿಕೆಮಾಡುತ್ತೇನೆ.

[29] ಹನೂಮಾನ್—(ಮೇಲೆ ನೋಡಿ) ಓ, ಇದೇನು ? ಪೂಜ್ಯ ವಿಭೀಷಣ!

[30] ವಿಭೀಷಣ—ಓ ಹನುಮಂತ! ಹನುಮಂತನೇ, ನನ್ನ ಆಗಮನವನ್ನು ಪ್ರಭುವಿಗೆ ಅರಿಕೆಮಾಡು.

[31] ಹನೂಮಾನ್—ಆಗಲಿ. (ಹತ್ತಿರ ಹೋಗಿ) ದೇವನಿಗೆ ಜಯವಾಗಲಿ!

[32] ರಾಜನೇ! ತನ್ನ ಸೋದರನಿಂದ ನಿನ್ನ ಕಾರಣವಾಗಿಯೇ ರಾಜ್ಯದಿಂದ ಬಹಿಷ್ಕೃತನಾದ ಈ ವಿಭೀಷಣ ಧರ್ಮಾತ್ಮ; ನಿನ್ನಲ್ಲಿ ಶರಣಾರ್ಥಿಯಾಗಿ ಬಂದಿದ್ದಾನೆ. [೯]

[33] रामः — कथं विभीषणः शरणागत इति ? वत्स लक्ष्मण ! गच्छ, सत्कृत्य प्रवेश्यतां विभीषणः ।

[34] लक्ष्मणः—यदाज्ञापयत्यार्यः ।

[35] रामः—सुग्रीव, वक्तुकाममिव त्वां लक्षये ।

[36] सुग्रीवः — देव ! बहुमायाश्छलयोधिनश्च राक्षसाः । तस्मात् संप्रधार्य प्रवेश्यतां विभीषणः !

[37] हनूमान्—महाराज ! मा मैवं,

[38] देवे यथा वयं भक्तास्तथा मन्ये विभीषणम् ।
भ्राता विवदमानोऽपि दृष्टः पूर्वं पुरे मया ॥१०॥

---

[33] RĀMA—What? Vibhīṣaṇa has come for refuge;—is it so? Dear Lakṣmaṇa, go; with honour usher Vibhīṣaṇa in.

[34] LAKṢMAṆA—As my brother bids.

[35] RĀMA—Sugrīva, I see you are eager to speak.

[36] SUGRĪVA—My lord, the demons are fraudful fighters and of great witchery. Therefore, after due consideration, let Vibhīṣaṇa be admitted.

[37] HANŪMĀN—No, not so, great king.

[38] I deem that Vibhīṣaṇa is as loyal as we are towards

---

[33] ರಾಮ—ಏನು, ವಿಭೀಷಣ ಶರಣಾರ್ಥಿಯಾಗಿ ಬಂದಿದ್ದಾನೆಯೆ? ವತ್ಸ ಲಕ್ಷ್ಮಣ, ಹೋಗು; ವಿಭೀಷಣನನ್ನು ಸತ್ಕರಿಸಿ ಬರಮಾಡು.

[34] ಲಕ್ಷ್ಮಣ—ಆರ್ಯನ ಅಪ್ಪಣೆಯಂತೆ.

[35] ರಾಮ—ಸುಗ್ರೀವ, ಏನೋ ಹೇಳ ಬಯಸುತ್ತಿರುವಂತೆ ಕಾಣಿಸು ತ್ತಿದ್ದೀಯಲ್ಲ.

[36] ಸುಗ್ರೀವ—ದೇವ, ರಾಕ್ಷಸರು ಬಹು ಮಾಯಾವಿಗಳು; ಕಪಟದಿಂದ ಯುದ್ಧಮಾಡುವವರು; ಆದ್ದರಿಂದ ಪರ್ಯಾಲೋಚಿಸಿ ವಿಭೀಷಣನನ್ನು ಬರ ಮಾಡೋಣಾಗಲಿ.

[37] ಹನೂಮಾನ್—ಮಹಾರಾಜ, ಬೇಡ; ಹಾಗಲ್ಲ.

[38] ಪ್ರಭುವಾದ ನಿನ್ನಲ್ಲಿ ನಾವು ಹೇಗೆ ಭಕ್ತರೋ ಹಾಗೆಯೇ ವಿಭೀ

39 रामः—[1]यद्येवं, गच्छ; सत्कृत्य प्रवेश्यतां विभीषणः ।

40 लक्ष्मणः — यदाज्ञापयत्यार्यः । ([2]परिक्रम्य) अये विभीषणः ! विभीषण[3] ! अपि कुशली भवान् ?

41 विभीषणः[4] — अये कुमारो लक्ष्मणः ! कुमार, अद्य कुशली संवृत्तोऽस्मि ।

42 लक्ष्मणः—विभीषण ! उपसर्पावस्तावदार्यम् ।

43 विभीषणः—बाढम् । (उपसर्पतः)

[1] तेन हि गच्छ [2] उपसृत्य [3] विभीषणः इति नास्ति [4] विभीषणः—कुमारो...

your lordship. Once before, in the city (Laṅkā), he has been seen by me even as disputing with his brother. [10]

39 RĀMA—If so, go; with honour bring in Vibhīṣaṇa.

40 LAKṢMAṆA—As my brother bids. *(Going out)* Ey, (here is) Vibhīṣaṇa! O Vibhīṣaṇa, are you well?

41 VIBHĪṢAṆA—Oh! It is prince Lakṣmaṇa. Now, O Prince, I have become well.

42 LAKṢMAṆA—Vibhīṣaṇa, let us just go near the sire.

43 VIBHĪṢAṆA—Very well. *(They both go near him)*

ಷಣನೂ ಎಂದು ತಿಳಿಯುತ್ತೇನೆ. ಹಿಂದೆ (ಲಂಕಾ) ಪಟ್ಟಣದಲ್ಲಿ ಅವನು ಅಣ್ಣನೊಡನೆ ವಿವಾದ ಮಾಡುತ್ತಿದ್ದುದನ್ನು ಕಣ್ಣಾರೆ ಕಂಡಿದ್ದೇನೆ. [೧೦]

39 ರಾಮ—ಹಾಗಾದರೆ ಹೋಗು; ವಿಭೀಷಣನನ್ನು ಸತ್ಕರಿಸಿ ಬರಮಾಡು.

40 ಲಕ್ಷ್ಮಣ—ಆರ್ಯನ ಅಪ್ಪಣೆಯಂತೆ. (ಮುಂದೆ ಹೋಗಿ) ಓ (ಇಗೋ) ವಿಭೀಷಣ! ವಿಭೀಷಣ, ಕುಶಲಿಯಾಗಿದ್ದೀಯಾ?

41 ವಿಭೀಷಣ—ಓ (ಈತ) ಕುಮಾರ ಲಕ್ಷ್ಮಣ! ಕುಮಾರ, ಈಗ ಕುಶಲಿಯಾಗಿದ್ದೇನೆ.

42 ಲಕ್ಷ್ಮಣ—ವಿಭೀಷಣ, ಆರ್ಯನ ಬಳಿಗೆ ಹೋಗೋಣ.

43 ವಿಭೀಷಣ—ಆಗಲಿ. (ಹತ್ತಿರ ಹೋಗುತ್ತಾರೆ)

44 लक्ष्मणः—जयत्वार्यः !

45 विभीषणः—प्रसीदतु देवः ! जयतु देवः !

46 रामः—अये विभीषणः ! विभीषण, अपि कुशली भवान् ?

47 विभीषणः—देव ! अद्य कुशली संवृत्तोऽस्मि ।

48 भवन्तं पद्मपत्राक्षं शरण्यं शरणागतः ।
अद्यास्मि कुशली राजंस्त्वद्दर्शनविकल्मषः ॥११॥

49 रामः—अद्यप्रभृति मद्वचनाल्लङ्केश्वरो भव ।

50 विभीषणः—अनुगृहीतोऽस्मि ।

---

44 LAKṢMAṆA—Victory to my noble brother!

45 VIBHĪṢAṆA—May it please your lordship! May your lordship be victorious!

46 RĀMA—Ey, it is Vibhīṣaṇa! Vibhīṣaṇa, are you well?

47 VIBHĪṢAṆA—My lord, now I have become well.

48 Having come for shelter to you whose eyes resemble lotus petals and who is a worthy refuge, O king, I have now become well, freed of sin on seeing you. [11]

49 RĀMA—From this day, be the lord of Laṅkā by my command.

50 VIBHĪṢAṆA—I am beholden to you.

---

44 ಲಕ್ಷ್ಮಣ—ಆರ್ಯನಿಗೆ ಜಯವಾಗಲಿ!

45 ವಿಭೀಷಣ—ಪ್ರಭು ಪ್ರಸನ್ನನಾಗಲಿ! ಪ್ರಭುವಿಗೆ ಜಯವಾಗಲಿ!

46 ರಾಮ—ಓ (ಈತ) ವಿಭೀಷಣ! ವಿಭೀಷಣ, ಕುಶಲಿಯಾಗಿದ್ದೀಯಾ?

47 ವಿಭೀಷಣ—ಪ್ರಭುವೆ, ಈಗ ಕುಶಲಿಯಾಗಿದ್ದೇನೆ.

48 ಕಮಲದ ದಳದಂತೆ ಕಣ್ಣುಳ್ಳವನೂ ಶರಣ್ಯನೂ ಆದ ನಿನ್ನಲ್ಲಿ ಮರೆ ಹೊಕ್ಕವನಾಗಿ, ನಿನ್ನ ದರ್ಶನದಿಂದ ಕಲ್ಮಷ ನೀಗಿ, ಈಗ ಕುಶಲಿಯಾಗಿದ್ದೇನೆ.

49 ರಾಮ—ಈಗಿನಿಂದ ನನ್ನ ಮಾತಿನಮೇಲೆ ನೀನು ಲಂಕೇಶ್ವರನಾಗು.

50 ವಿಭೀಷಣ—ಅನುಗೃಹೀತನಾದೆ.

[51] रामः—विभीषण ! त्वदागमनादेव सिद्धमस्मत्कार्यम् ? सागर-तरणे खल्पायो नाधिगम्यते ।

[52] विभीषणः—देव ! किमत्रावगन्तव्यम् ? यदि मार्गं न ददाति, समुद्रे दिव्यमस्त्रं तावद्विस्रष्टुमर्हति देवः ।

[53] रामः— साधु, विभीषण साधु । भवतु, एवं तावत् करिष्ये ।

[54] (सहसोत्तिष्ठन् सरोषम्)

मम शर-परिदग्ध-तोयपङ्कं हतशत-मत्स्य-विकीर्ण-भूमिभागम् ।
यदि मम न ददाति मार्गमेनं प्रतिहत-वीचिरवं करोमि शीघ्रम् ॥ 12

---

[51] RĀMA —Vibhīṣaṇa, by your very arrival our task has been accomplished. The means of crossing the ocean is indeed not known.

[52] VIBHĪṢAṆA—My lord, what is to be known as regards that? If he does not give a passage, you will do well just to discharge a divine missile at the ocean.

[53] RĀMA—Good, Vibhīṣaṇa, good! Be it so. I will do just that. [54] (*Suddenly getting up angrily*)

If he does not give me a passage, I shall soon make him such that the roars of his waves are stilled, his water and mud are dried up by my arrows, and his earthy bottom is strewn with hundreds of dead fishes. [12]

---

[51] ರಾಮ–ವಿಭೀಷಣ, ನಿನ್ನ ಆಗಮನದಿಂದಲೇ ನಮ್ಮ ಕಾರ್ಯ ಕೈಗೂಡಿತು. ಸಾಗರವನ್ನು ದಾಟುವುದಕ್ಕೆ ಉಪಾಯವೇ ಗೋಚರವಾಗುತ್ತಿಲ್ಲವಲ್ಲ!

[52] ವಿಭೀಷಣ–ದೇವ, ಇದರಲ್ಲಿ ಗೋಚರವಾಗಬೇಕಾದುದೇನು? ತಾನಾಗಿ ದಾರಿ ಬಿಟ್ಟುಕೊಡದಿದ್ದರೆ, ಪ್ರಭುವು ಸಮುದ್ರದ ಮೇಲೆ ದಿವ್ಯಾಸ್ತ್ರವೊಂದನ್ನು ಪ್ರಯೋಗಮಾಡಬೇಕು.

[53] ರಾಮ—ಸರಿ, ವಿಭೀಷಣ, ಸರಿ. ಆಗಲಿ, ಹೀಗೆಯೇ ಮಾಡುತ್ತೇನೆ.

[54] (ಇದ್ದಕ್ಕಿದ್ದಂತೆ ಏಳುತ್ತಾ ರೋಷದಿಂದ)

ನನಗೆ ದಾರಿ ಬಿಟ್ಟುಕೊಡದಿದ್ದರೆ, ಶೀಘ್ರವಾಗಿಯೇ ನಾನು ಈತನನ್ನು

17

55 (ततः प्रविशति वरुणः)

56 वरुणः—(ससंभ्रमम्)

नारायणस्य नररूपमुपाश्रितस्य
कार्यार्थमभ्युपगतस्य कृतापराधः ।
देवस्य देवरिपुदेहहरात् प्रतूर्णं
भीतः शराच्छरणमेनमुपाश्रयामि ॥१३॥

57 (विलोक्य) अये, अयं भगवान् !

58 मानुषं रूपमास्थाय चक्रशार्ङ्गगदाधरः ।
स्वयं कारणभूतः सन् कार्यार्थी समुपागतः ॥१४॥

---

55 *(Then enters Varuṇa)*

56 Varuṇa—*(Alarmed)* I am guilty of offence against Nārāyaṇa, who has put on a human form and come here on some mission; therefore, afraid of the lord's arrow that destroys the bodies of the foes of gods, I will at once go seeking protection, to him. [13]

57 *(Seeing)* Ey, here is the divine lord!

58 Putting on a human form and bearing a discus,

ನನ್ನ ಬಾಣದ ಪ್ರಭಾವದಿಂದ ಬತ್ತಿಹೋದ ನೀರುಳ್ಳವನನ್ನಾಗಿಯೂ, ಸತ್ತುಹೋದ ನೂರಾರು ಮೀನುಗಳು ಹರಡಿ ಬಿದ್ದಿರುವ ಭೂಭಾಗವುಳ್ಳವನನ್ನಾಗಿಯೂ, ತಡೆಯಲ್ಪಟ್ಟ ಅಲೆಗಳ ಸದ್ದುಳ್ಳವನನ್ನಾಗಿಯೂ ಮಾಡಿಬಿಡುತ್ತೇನೆ. [೧೨]

55 (ಬಳಿಕ ವರುಣ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

56 ವರುಣ—(ಸಂಭ್ರಮದಿಂದ) ನರರೂಪ ಧರಿಸಿ, (ಉದ್ದಿಷ್ಟ) ಕಾರ್ಯವನ್ನು ಸಾಧಿಸುವುದಕ್ಕಾಗಿ ಇಲ್ಲಿಗೆ ಬಂದಿರುವ ನಾರಾಯಣನಲ್ಲಿ ನಾನು ಅಪರಾಧ ಮಾಡಿದ್ದೇನೆ. ದೇವತೆಗಳ ಶತ್ರುಗಳ ದೇಹವನ್ನೂ ನಾಶಗೊಳಿಸುವ ಆ ದೇವನ ಬಾಣಕ್ಕೆ ಹೆದರಿ ಬೇಗ ಆತನಲ್ಲಿ ಮರೆಹೋಗುತ್ತೇನೆ. [೧೩]

57 (ನೋಡಿ) ಓ, ಇಗೋ ಭಗವಂತನೇ ಇಲ್ಲಿದ್ದಾನೆ!

58 ಮನುಷ್ಯರೂಪವನ್ನು ಧರಿಸಿ ಚಕ್ರಶಾರ್ಙ್ಗಗದಾಧಾರಿಯಾಗಿ ತಾನೇ

[59] नमो भगवते त्रैलोक्यकारणाय नारायणाय !

[60] लक्ष्मणः—(विलोक्य) अये, को नु खल्वेषः ?

[61] मणि-विरचित-मौलिश्चारु-ताम्रायताक्षो
नव-कुवलय-नीलो मत्त-मातङ्ग-लीलः ।
सलिल-निचयमध्यादुत्थितस्त्वेष शीघ्रम्
अवनतमिव कुर्वंस्तेजसा जीवलोकम् ॥१५॥

[62] विभीषणः—देव ! अयं खलु भगवान् वरुणः प्राप्तः ।

---

bow and mace, Himself the cause of everything, He has arrived here seeking to accomplish some task. [14]

[59] Salutations to the divine Nārāyaṇa, the cause of the three worlds!

[60] LAKṢMAṆA—*(Seeing)* Ey, who, indeed, is this?

[61] He has his head adorned with gems and his long eyes are beautiful and red. He is dark as a fresh blue lotus and has the gait of an elephant in rut. Risen out of the midst of the vast waters, with his lustre he seems to make the world of living beings bow down soon before him. [15]

[62] VIBHĪṢAṆA—My lord, here has come the godly Varuṇa.

(ಸರ್ವ) ಕಾರಣನಾಗಿದ್ದೂ ಕಾರ್ಯಾರ್ಥಿಯಾಗಿ ಇಲ್ಲಿಗೆ ಬಂದಿದ್ದಾನೆ. [೧೪]

[59] ತ್ರೈಲೋಕ್ಯಕಾರಣನಾದ ಭಗವಾನ್ ನಾರಾಯಣನಿಗೆ ನಮಸ್ಕಾರ!

[60] ಲಕ್ಷ್ಮಣ—(ನೋಡಿ) ಎಲ್ಲಾ! ನಿಜವಾಗಿಯೂ ಈತನಾರು?

[61] ಮಣಿಗಳಿಂದ ಅಲಂಕೃತವಾದ ಶಿರಸ್ಸುಳ್ಳವನು; ಕೆಂಪಗೆ ಉದ್ದವಾಗಿ ಸುಂದರವಾಗಿ ಇರುವ ಕಣ್ಣುಗಳುಳ್ಳವನು; ಹೊಸದಾದ ಕನ್ನೈದಿಲೆಯಂತೆ ನೀಲಿ ಬಣ್ಣವುಳ್ಳವನು; ಮದಿಸಿದ ಆನೆಯಂತೆ ನಡಗೆಯುಳ್ಳವನು. ನೀರಿನ ರಾಶಿಯ ಮಧ್ಯದಿಂದ ಎದ್ದು ಬಂದವನಾಗಿ ಈತ ತನ್ನ ತೇಜಸ್ಸಿನಿಂದ ಈ ಜೀವಲೋಕವನ್ನೇ ಬೇಗನೆ ತಲೆತಗ್ಗಿಸುವಂತೆ ಮಾಡುತ್ತಿದ್ದಾನೆ. [೧೫]

[62] ವಿಭೀಷಣ—ದೇವ, ಇಗೋ ಭಗವಾನ್ ವರುಣ ಬಂದಿದ್ದಾನೆ.

63 रामः—किं वरुणोऽयम् ? भगवन् ! वरुण ! नमस्ते ।

64 वरुणः—न मे नमस्कारं कर्तुमर्हति देवेशः । अथवा,

65 राजपुत्र ! कुतः कोपो रोषेण किमलं तव ।
कर्तव्यं तावदस्माभिर्वद शीघ्रं नरोत्तम ॥१६॥

66 रामः—लङ्कागमने मार्गं दातुमर्हति भवान् ।

67 वरुणः—एष मार्गः । प्रयातु भवान् । (अन्तर्हितः)

68 रामः—कथमन्तर्हितो भगवान् वरुणः ! विभीषण ! पश्य पश्य

---

63 RĀMA—Is this Varuṇa? O divine Varuṇa, salutation to you.

64 VARUṆA—The lord of the gods should not salute me. Or,

65 O prince, whence your wrath? Wherefore your excessive rage? O best of men, just say soon what has to be done by us. [16]

66 RĀMA—You will please give (us) a passage to go to Laṅkā.

67 VARUṆA—Here is the passage; you may go. *(Disappears)*

68 RĀMA—How is it, the divine Varuṇa has already

---

63 ರಾಮ—ಈತನೇ ವರುಣನೇನು? ಭಗವನ್ ವರುಣ! ನಮಸ್ತೇ.

64 ವರುಣ—ದೇವೇಶನು ನನಗೆ ನಮಸ್ಕಾರಮಾಡಕೂಡದು. ಅಥವಾ

65 ರಾಜಪುತ್ರನೇ! ಕೋಪವೇಕೆ! ರೋಷವನ್ನು ಸಾಕುಮಾಡು. ನಮ್ಮಿಂದ ನಿನಗಾಗಬೇಕಾದ ಕಾರ್ಯವೇನು? ಬೇಗ ಹೇಳು, ನರೋತ್ತಮನೇ!

66 ರಾಮ—ಲಂಕೆಗೆ ಹೋಗುವುದಕ್ಕೆ ನೀನು ದಾರಿಯನ್ನು ಬಿಟ್ಟುಕೊಡಬೇಕು.

67 ವರುಣ—ಇಗೋ ದಾರಿ. ನೀನು ಹೋಗಬಹುದು.

(ಅಂತರ್ಧಾನಹೊಂದುತ್ತಾನೆ)

68 ರಾಮ—ಭಗವಾನ್ ವರುಣ ಅಂತರ್ಧಾನಹೊಂದಿಯೇ ಬಿಟ್ಟನಲ್ಲ!

भगवत्प्रसादान्निष्कम्पवीचिमन्तं सलिलाधिपतिम् ।

[69] विभीषणः—देव ! सांप्रतं द्विधाभूत इव दृश्यते जलनिधिः ।

[70] रामः—क्व हनूमान् ?

[71] हनूमान्—जयतु देवः ।

[72] रामः—हनूमन् ! गच्छाग्रतः ।

[73] हनूमान्—यदाज्ञापयति देवः । (सर्वे परिक्रामन्ति)

[74] रामः—(विलोक्य, सविस्मयम्) वत्स लक्ष्मण ! वयस्य विभीषण !

---

disappeared ! Vibhīṣaṇa, behold the lord of the waters with motionless waves by the favour of god.

[69] VIBHĪṢAṆA—My lord ! Now, the ocean looks cut into two, as it were.

[70] RĀMA—Where is Hanūmān ?

[71] HANŪMĀN—Victory to my lord !

[72] RĀMA—Hanūmān, lead the way.

[73] HANŪMĀN—As my lord commands. *(All move on)*

[74] RĀMA—*(Seeing with surprise)* Dear Lakṣmaṇa, friend Vibhīṣaṇa, great king Sugrīva, friend Hanūmān, all of you behold. Ah, the loveliness of the ocean! For, here,

---

ವಿಭೀಷಣ, ನೋಡು, ಭಗವತ್ಪ್ರಸಾದದಿಂದ ಅಲೆಗಳೆಲ್ಲ ಸ್ತಬ್ಧವಾಗಿಬಿಟ್ಟ ಸಲಿಲಾಧಿಪತಿ ಸಮುದ್ರರಾಜನನ್ನು ನೋಡು.

[69] ವಿಭೀಷಣ — ದೇವ, ಈಗ ಸಮುದ್ರವು ಎರಡು ಭಾಗವಾದಂತೆ ಕಾಣಿಸುತ್ತಿದೆ.

[70] ರಾಮ—ಹನುಮಂತನೆಲ್ಲಿ ?

[71] ಹನೂಮಾನ್—ದೇವನಿಗೆ ಜಯವಾಗಲಿ !

[72] ರಾಮ – ಹನುಮಂತನೇ, ಮುಂದೆ ಹೋಗು.

[73] ಹನೂಮಾನ್–ದೇವನ ಅಪ್ಪಣೆಯಂತೆ. (ಎಲ್ಲರೂ ಮುಂದೆ ಹೋಗುತ್ತಾರೆ)

[74] ರಾಮ—(ನೋಡಿ ವಿಸ್ಮಯದಿಂದ) ವತ್ಸ ಲಕ್ಷ್ಮಣ, ಮಿತ್ರ ವಿಭೀಷಣ,

महाराज सुग्रीव ! सखे हनूमन्! पश्यन्तु पश्यन्तु भवन्तः । अहो विचित्रता सागरस्य ! इह हि,

75 क्वचित् फेनोद्गारी क्वचिदपि च मीनाकुलजलः
क्वचिच्छङ्खाकीर्णः क्वचिदपि च [1]नीलाम्बुदनिभः ।
क्वचिद्वीचीमालः क्वचिदपि च [2]नक्रप्रतिभयः
क्वचिद्भीमावर्तः क्वचिदपि च निष्कम्पसलिलः ॥१७॥

76 भगवत्प्रसादादत्तीतः सागरः ।

77 हनूमान्—देव ! इयमियं लङ्का ।

---

[1] नक्रप्रतिभयः [2] नीलाम्बुदनिभः

---

75 It belches out foam in one place and has its water infested by fishes in another; in one part, it is covered with shells and in another, has the hue of a blue cloud; on one side, it has a row of billows and on another, it is fearful with crocodiles; here it is with a dreadful whirlpool and there with still water. [17]

76 By the divine lord's favour, the ocean has been crossed!

77 HANŪMĀN--My lord, this is Laṅkā.

ಮಹಾರಾಜ ಸುಗ್ರೀವ, ಸಖನಾದ ಹನುಮಂತ! ನೋಡಿ, ಎಲ್ಲರೂ ನೋಡಿ. ಸಾಗರದ ವೈಚಿತ್ರ್ಯ ಎಷ್ಟು ಆಶ್ಚರ್ಯಕರವಾಗಿದೆ! ಇಲ್ಲಿಯಾದರೋ—

75 ಒಂದು ಕಡೆ ಅದು ನೊರೆ ಕಾರುತ್ತಿದ್ದರೆ, ಮತ್ತೊಂದು ಕಡೆ ಮೀನುಗಳು ನೀರನ್ನು ಕದಡುತ್ತಿವೆ! ಒಂದು ಕಡೆ ಮೇಲೆಲ್ಲ ಹರಡಿದ ಶಂಖಗಳಿಂದ ಕೂಡಿದ್ದರೆ ಇನ್ನೊಂದು ಕಡೆ ನೀಲಿಯ ಮೋಡದಂತಿದೆ! ಒಂದು ಕಡೆ ಮಾಲೆ ಮಾಲೆಯಾದ ಅಲೆಗಳಿಂದ ಕೂಡಿದ್ದರೆ ಮತ್ತೊ ಒಂದು ಕಡೆ ಮೊಸಳೆಗಳಿಂದ ಭಯಂಕರವಾಗಿದೆ! ಒಂದು ಕಡೆ ಭೀಕರವಾದ ಸುಳಿಯಿಂದ ಕೂಡಿದ್ದರೆ ಮತ್ತೊಂದು ಕಡೆ ನೀರು ಸ್ವಲ್ಪವೂ ಅಲುಗಾಡುತ್ತಿಲ್ಲ! [೧೭]

76 ಭಗವತ್ಪ್ರಸಾದದಿಂದ ಸಾಗರವನ್ನು ದಾಟಿದ್ದಾಯಿತು.

77 ಹನೂಮಾನ್—ದೇವ, ಇಗೋ ಇದೇ ಲಂಕೆ.

78 रामः–(चिरं विलोक्य) अहो राक्षसनगरस्य [1]श्रीरचिराद्विपत्स्यते !
79 मम शरवरवातपातभग्ना कपिवरसैन्यतरङ्गताडितान्ता ।
उदधिजलगतेव नौर्विपन्ना निपतति रावणकर्णधारदोषात् ॥
80 सुग्रीव ! अस्मिन् सुवेलपर्वते क्रियतां सेनानिवेशः । (उपविशति)
81 सुग्रीवः—यदाज्ञापयति [2]देवः । नील ! एवं क्रियताम् ।
82 (प्रविश्य) नीलः—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य)

---

[1] परा लक्ष्मीरचिराद् [2] महाराजः

---

78 RĀMA—(*Gazing for a long time*) Alas! the beauty of the demon's city will be destroyed before long.

79 Broken by blows of the blasts of my eminent arrows and the sides (of it) struck down by the waves in the form of hosts of monkey-chiefs, it will sink like a ship lost amidst the ocean waters by the fault of the pilot Ravaṇa. [18]
80 Sugrīva, pitch the camp on this Suvela hill. (*Sits*)
81 SUGRĪVA—As my lord commands. Nila, do so.
82 (*Entering*) NĪLA—As the great king commands (*Exit*

---

78 ರಾಮ—(ದೀರ್ಘಕಾಲ ನೋಡಿ) ಅಹೋ, ರಾಕ್ಷಸನಗರದ ಸೌಂದರ್ಯ ಬಲು ಬೇಗನೆ ನಾಶವಾಗಿಬಿಡುತ್ತದೆ!

79 ನನ್ನ ಶ್ರೇಷ್ಠವಾದ ಬಾಣಗಳೆಂಬ ಬಿರುಸಿನ ಗಾಳಿಯ ಹೊಡೆತದಿಂದ ಭಗ್ನವಾದ, ಕಪಿ ಶ್ರೇಷ್ಠರ ಸೈನ್ಯಗಳೆಂಬ ಅಲೆಗಳಿಂದ ಬಡಿಯಲ್ಪಟ್ಟ ಪಕ್ಕಗಳುಳ್ಳ ಈ ಲಂಕೆ, ರಾವಣನೆಂಬ ಹಡಗುನಡೆಸುವವನ ದೋಷದಿಂದ ಸಮುದ್ರದ ನೀರಿಗೆ ಹೋಗಿ ವಿಪತ್ತಿಗೊಳಗಾದ ಹಡಗಿನಂತೆ, ಮುಳುಗಿ ಹೋಗುತ್ತದೆ! [೧೮]
80 ಸುಗ್ರೀವ, ಈ ಸುವೇಲಪರ್ವತದ ಮೇಲೆ ಸೇನೆಯ ಬೀಡು ಏರ್ಪಡಲಿ.
(ಕುಳಿತುಕೊಳ್ಳುತ್ತಾನೆ)
81 ಸುಗ್ರೀವ—ದೇವನ ಅಪ್ಪಣೆಯಂತೆ. ನೀಲ, ಹಾಗೆ ಮಾಡು.
82 (ಪ್ರವೇಶಿಸಿ) ನೀಲ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ನಿಷ್ಕ್ರಮಿಸಿ,

जयतु देवः ! क्रमान्निवेश्यमानासु सेनासु वृन्दपरिग्रहेषु परीक्ष्यमाणेषु पुस्तकप्रामाण्यात् कुतश्चिदप्यविज्ञायमानौ द्वौ वनौकसौ गृहीतौ । वयं न जानीमः कर्तव्यम् । [1]देवस्तस्मात् प्रमाणम् ।

[83] रामः—शीघ्रं प्रवेशयत्वेतौ ।

[84] नीलः—यदाज्ञापयति देवः । (निष्क्रान्तः)

[85] (ततः प्रविशति नीलो वानरैर्गृह्यमाणौ वानररूपधारिणौ[2] सम्पुटिकाहस्तौ शुकसारणौ च)

---

[1] तस्माद्देव एव प्रमाणम् [2] ०धारिणौ शुकसारणौ

---

and re-enter) May my lord be victorious! While the armies were being encamped in an order, and when the persons constituting the troops were being checked with reference to the registers, two monkeys who are not recognisable from any source of evidence have been caught. We know not what to do with them. Therefore your lordship must decide.

[83] RĀMA—Soon bring them in.

[84] NILA—As my lord commands. *(Exit)*

[85] *(Then enters Nila; so also S'uka and Sāraṇa disguised as monkeys, hand-cuffed and held by monkeys)*

ತಿರುಗಿ ಬಂದು) ದೇವನಿಗೆ ಜಯವಾಗಲಿ! ಸೇನೆಗಳು ಕ್ರಮವಾಗಿ ಬೀಡು ಬಿಡುವಂತೆ ಮಾಡುತ್ತಾ, ಒಂದೊಂದು ದಳಕ್ಕೆ ಸೇರಿದವರನ್ನೂ ಪರೀಕ್ಷಿಸುತ್ತಿರಲಾಗಿ ಪುಸ್ತಕಗಳ ದಾಖಲೆಯಿಂದ ಯಾವ ಬಗೆಯಾಗಿಯೂ ತಿಳಿಯಲಾಗದ ಇಬ್ಬರು ವಾನರರು ಹಿಡಿಯಲ್ಪಟ್ಟಿದ್ದಾರೆ. ಏನು ಮಾಡಬೇಕೆಂಬುದನ್ನು ನಾವರಿಯೆವು. ಆದ್ದರಿಂದ ದೇವನೇ ಇತ್ಯರ್ಥಮಾಡಬೇಕು.

[83] ರಾಮ—ಈ ಇಬ್ಬರನ್ನೂ ಬೇಗ ಬರಮಾಡು.

[84] ನೀಲ—ದೇವನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)

[85] (ಬಳಿಕ ನೀಲನೂ ವಾನರರಿಂದ ಬಂಧಿಸಲ್ಪಟ್ಟ, ವಾನರರೂಪಧಾರಿಗಳಾದ ಕೋಳ ಹಾಕಿದ ಕೈಗಳುಳ್ಳ ಶುಕಸಾರಣರೂ ಪ್ರವೇಶಿಸುತ್ತಾರೆ)

86 वानराः—अङ्गो भणतं; कौ युवां भणतम् ?
[अङ्गो भणथ; के तुम्हे भणथ ?]

87 उभौ—भर्तः ! आवामार्यकुमुदस्य सेवकौ ।
[भट्टा ! अम्हे अय्यकुमुदस्स सेवआ ।]

88 वानराः—भर्तः ! आर्यकुमुदस्य सेवकावित्यात्मानमपदिशतः ।
[भट्टा ! अय्यकुमुदस्स सेवअ त्ति अत्ताणं अवदिसन्ति ।]

89 विभीषणः—(सावधानं शुकसारणौ विलोक्य)

स्वसैनिकौ न चाप्येतौ न चाप्येतौ वनौकसौ ।
प्रेषितौ रावणेनैतौ राक्षसौ शुकसारणौ ॥१९॥

90 उभौ—(आत्मगतम्) हन्त ! कुमारेण विज्ञातौ स्वः । (प्रकाशम्)

---

86 MONKEYS—Ye fellows, speak out; who are you?

87 BOTH—Master, we are the servants of revered Kumuda.

88 MONKEYS — Sire, they pretend as the servants of the revered Kumuda.

89 VIBHĪṢAṆA—(*Attentively having gazed at S'uka and Sāraṇa*) These are not my soldiers and these are not monkeys too. These are the demons S'uka and Sāraṇa sent by Rāvaṇa. [19]

90 BOTH—(*To themselves*) Ah ! we have been recognised

---

86 ವಾನರರು—ಹೇಳಿರೋ, ಹೇಳಿ; ನೀವು ಯಾರು ?

87 ಇಬ್ಬರೂ—ಒಡೆಯನೇ, ನಾವಿಬ್ಬರೂ ಆರ್ಯ ಕುಮುದನ ಸೇವಕರು.

88 ವಾನರರು—ಪ್ರಭೋ, ಆರ್ಯ ಕುಮುದನ ಸೇವಕರೆಂದು ಸುಳ್ಳಾಗಿ ಹೇಳಿಕೊಳ್ಳುತ್ತಿದ್ದಾರೆ.

89 ವಿಭೀಷಣ—(ಗಮನವಿಟ್ಟು ಶುಕಸಾರಣರನ್ನು ನೋಡಿ) ಇವರು ನನ್ನ ಸೇವಕರೂ ಅಲ್ಲ, ವಾನರರೂ ಅಲ್ಲ. ಇವರು ರಾವಣನಿಂದ ಕಳುಹಿಸಲ್ಪಟ್ಟಿರುವ ಶುಕ (ಮತ್ತು) ಸಾರಣ ಎಂಬ ರಾಕ್ಷಸರು. [೧೯]

90 ಇಬ್ಬರೂ—(ಆತ್ಮಗತ) ಅಯ್ಯೋ! ಕುಮಾರನಿಂದ ಗುರ್ತಿಸಲ್ಪಟ್ಟಿದ್ದೇವೆ.

आर्य ! आवां खलु राक्षसराजस्य विप्रतिपत्त्या विपद्यमानं राक्षसकुलं दृष्ट्वास्पदमलभमानौ आर्यसंश्रयार्थं वानररूपेण संप्राप्तौ ।

91 रामः—वयस्य विभीषण ! कथमिव भवान् [1]मन्यते ?

92 विभीषणः—देव !

93 एतौ हि राक्षसेन्द्रस्य सम्मतौ मन्त्रिणौ नृप !
प्राणान्तिकेऽपि व्यसने लङ्केशं नैव मुञ्चतः ॥२०॥

94 तस्माद्यथार्हं [2]दण्डमाज्ञापयतु देवः ।

[1] तर्कयति [2] दण्डमाज्ञापयितुमर्हति महाराजः ।

by the prince. *(Aloud)* Sir, seeing the demon-race in danger by the perversity of the demon-king, and not getting any place (there), we came disguised as monkeys seeking the refuge of your noble self.

91 Rāma—Friend Vibhiṣaṇa, how do you feel ?

92 Vibhīṣaṇa—My lord,

93 These two are the favourite ministers of the demon king. O lord of men ! never will they desert the king of Laṅkā even in a calamity that would end their lives. [20]

94 Therefore your lordship may order a suitable punishment.

(ಪ್ರಕಾಶ) ಆರ್ಯ, ನಾವು ರಾಕ್ಷಸರಾಜನ ವಿಪರೀತಾಭಿನಿವೇಶದಿಂದ ರಾಕ್ಷಸ ಕುಲ ವಿಪತ್ತಿಗೀಡಾಗುತ್ತಿರುವುದನ್ನು ಕಂಡು, ಅವಕಾಶ ಪಡೆಯದೆ, ಇಲ್ಲಿ ಆರ್ಯನನ್ನು ಆಶ್ರಯಿಸುವುದಕ್ಕಾಗಿ ವಾನರರೂಪದಿಂದ ಬಂದಿದ್ದೇವೆ.

91 ರಾಮ—ಮಿತ್ರ ವಿಭೀಷಣ, ನಿನಗೇನು ತೋರುತ್ತದೆ ?

92 ವಿಭೀಷಣ—ದೇವ,

93 ರಾಕ್ಷಸೇಂದ್ರನಿಗೆ ಒಪ್ಪಿಗೆಯಾದ ಮಂತ್ರಿಗಳು ಈ ಇಬ್ಬರೂ. ರಾಜನೇ! ಪ್ರಾಣಾಂತಿಕವಾದ ಆಪತ್ತಿನಲ್ಲೂ ಲಂಕೇಶನನ್ನಿವರು ಬಿಡುವುದೇ ಇಲ್ಲ. [೨೦]

94 ಆದ್ದರಿಂದ ದೇವನು ಅವರಿಗೆ ಯೋಗ್ಯ ಶಿಕ್ಷೆಯನ್ನು ಆಜ್ಞಾಪಿಸಲಿ.

[95] रामः— मा मैवम् ।

[96] अनयोः शासनादेव न मे वृद्धिर्भविष्यति ।
क्षयो वा राक्षसेन्द्रस्य तस्मादेतौ विमोचय ॥२१॥

[97] लक्ष्मणः — यदि विमुञ्चेत्, सर्वस्कन्धावारं प्रविश्य, परीक्ष्य पुनर्मोक्षमाज्ञापयत्वार्यः ।

[98] रामः—सम्यगभिहितं लक्ष्मणेन । नील ! एवं क्रियताम् ।

[99] नीलः—यदाज्ञापयति देवः ।

[100] रामः—अथवा एहि तावत् ।

---

[95] RĀMA—Vibhīṣaṇa, nay; not so.

[96] By just punishing these two, there won't be any gain to me; neither will there be any loss to the demon-king. Therefore set them free. [21]

[97] LAKṢMAṆA—If they are to be set free, may your lordship order for their release after they have entered and looked into all our army.

[98] RĀMA—Lakṣmaṇa has said aright. Nīla, please do so.

[99] NĪLA—As my lord commands.

[100] RĀMA—Or, come here please.

---

[95] ರಾಮ—ವಿಭೀಷಣ, ಹಾಗೆ ಬೇಡ.

[96] ಇವರಿಬ್ಬರಿಗೆ ಶಿಕ್ಷೆಮಾಡುವುದರಿಂದಲೇ ನನಗೆ ವೃದ್ಧಿಯಾಗಲೀ ರಾಕ್ಷಸೇಂದ್ರನಿಗೆ ಕ್ಷಯವಾಗಲೀ ಆಗುವುದಿಲ್ಲ. ಆದ್ದರಿಂದ ಇವರನ್ನು ಬಿಟ್ಟುಬಿಡು.

[97] ಲಕ್ಷ್ಮಣ—ಬಿಡುವುದೇ ಆದರೆ, ಎಲ್ಲಾ ಬೀಡುಗಳೊಳಕ್ಕೂ ಪ್ರವೇಶಿಸಿ ಎಲ್ಲವನ್ನೂ ನೋಡಿದ ಮೇಲೆಯೇ ಅವರ ಬಿಡುಗಡೆಗೆ ಆರ್ಯನು ಆಜ್ಞೆ ಮಾಡಲಿ.

[98] ರಾಮ—ಲಕ್ಷ್ಮಣ ಸರಿಯಾಗಿ ಹೇಳಿದ. ನೀಲ, ಹೀಗೆಯೇ ಮಾಡು.

[99] ನೀಲ—ದೇವನ ಅಪ್ಪಣೆಯಂತೆ.

[100] ರಾಮ—ಅಥವಾ ಇಲ್ಲಿ ಬಾ.

101 उभौ— इमौ स्वः ।

102 रामः—अभिधीयतां मद्वचनात् स राक्षसेन्द्रः —

103 'मम दारापहारेण स्वयङ्ग्राहितविग्रहः ।
आगतोऽहं न पश्यामि द्रष्टुकामो रणातिथिः' ।। इति ।

104 उभौ—यदाज्ञापयति देवः । (निष्क्रान्तौ)

105 रामः—विभीषण! वयमपि [1]तावदानन्तरीयं बलं परीक्षिष्यामहे ।

106 विभीषणः— यदाज्ञापयति देवः ।

---

[1] तावदानन्तर्यं

---

101 BOTH—Here we are.

102 RĀMA— Please convey this message of mine to that demon-king—

103 'Forced to take this war-fare by yourself through the abduction of my wife, I have come as a guest of war desirous of seeing you, (but yet) do not see you. [22]

104 BOTH—As your lordship commands. *(Exeunt ambo)*

105 RĀMA — Vibhiṣaṇa, we too shall examine the entire army.

106 VIBHIṢAṆA—As my lord commands.

---

101 ಇಬ್ಬರೂ—ಇಗೋ ಬಂದಿದ್ದೇವೆ.

102 ರಾಮ—ಆ ರಾಕ್ಷಸೇಂದ್ರನಿಗೆ ನನ್ನ ಮಾತಿನಿಂದ ಹೇಳಿ—

103 "ನನ್ನ ಹೆಂಡತಿಯನ್ನಪಹರಿಸಿ ನೀನಾಗಿಯೇ ನನ್ನನ್ನು ಯುದ್ಧಕ್ಕೆ ತೊಡಗಿಸಿದ್ದೀಯೆ. ನಿನ್ನನ್ನು ನೋಡುವ ಇಚ್ಛೆಯಿಂದ ರಣಾತಿಥಿಯಾಗಿ ನಾನು ಬಂದಿದ್ದೇನೆ; ಆದರೆ ನೀನು ಕಾಣಿಸುತ್ತಿಲ್ಲ" — ಎಂದು. [೨೨]

104 ಇಬ್ಬರೂ—ದೇವನ ಅಪ್ಪಣೆಯಂತೆ. (ಇಬ್ಬರೂ ಹೋಗುತ್ತಾರೆ)

105 ರಾಮ—ವಿಭೀಷಣ, ನಾವೂ ಸೈನ್ಯವೆಲ್ಲವನ್ನೂ ಪರೀಕ್ಷಿಸೋಣ.

106 ವಿಭೀಷಣ—ದೇವನ ಅಪ್ಪಣೆಯಂತೆ.

107 रामः— (परिक्रम्य, विलोक्य) अस्तमितो भगवान् दिवाकरः । संप्रति हि,

108 अस्ताद्रिमस्तकगतः प्रतिसंहृतांशुः
सन्ध्यानुरञ्जितवपुः प्रतिभाति सूर्यः ।
रक्तोज्ज्वलांशुकवृते द्विरदस्य कुम्भे
जाम्बूनदेन रचितः पुलको यथैव ॥२३॥

(निष्क्रान्तास्सर्वे)

इति चतुर्थोऽङ्कः

---

107 RĀMA — (*Moving along and looking round*) Ey ! The divine sun has set. For, now—

108 Having gone to the summit of the setting mountain with his rays contracted and body reddened by the twilight, the sun shines like the *pulaka* ornament made of gold adorning an elephant's fore-head covered with a bright red silk. [23] *(Exeunt omnes)*

END OF THE FOURTH ACT

---

107 ರಾಮ—(ಮುಂದೆ ಹೋಗಿ, ನೋಡಿ) ಭಗವಾನ್ ಸೂರ್ಯನು ಅಸ್ತಂಗತನಾದ. ಈಗಲಾದರೋ—

108 ಅಸ್ತಾಚಲದ ಶಿಖರಕ್ಕೆ ಹೋಗಿ, ತನ್ನ ಕಿರಣಗಳನ್ನೆಲ್ಲಾ ಹಿಂದಕ್ಕೆ ತೆಗೆದುಕೊಂಡು, ಸಂಧ್ಯೆಯಿಂದ ಕೆಂಪಾದ ಶರೀರವುಳ್ಳವನಾಗಿ ಸೂರ್ಯನು, ಕೆಂಪಗೆ ಹೊಳೆಯುವ ರೇಷ್ಮೆ ವಸ್ತ್ರದಿಂದ ಮುಚ್ಚಿದ ಆನೆಯ ಕುಂಭಸ್ಥಳದ ಮೇಲೆ ಚಿನ್ನದಿಂದ ಮಾಡಿದ 'ಪುಲಕ' ಎಂಬ ಒಡವೆಯು ಹೇಗೋ ಹಾಗೆ, ಹೊಳೆಯುತ್ತಿದ್ದಾನೆ. [೨೩] (ಎಲ್ಲರೂ ಹೋಗುತ್ತಾರೆ)

ಇಂತು ನಾಲ್ಕನೆಯ ಅಂಕ

अथ पञ्चमोऽङ्कः

(ततः प्रविशति राक्षसकाञ्चुकीयः)

[2] राक्षसकाञ्चुकीयः—क इह भोः प्रवालतोरणद्वारमशून्यं कुरुते ?

(प्रविश्यान्यो राक्षसः)

[3] राक्षसः—आर्य ! अयमस्मि । किं क्रियताम् ?

[4] काञ्चुकीयः — गच्छ, महाराजस्य †शासनाद् विद्युज्जिह्वस्तावद् आहूयताम् ।

---

† वचनाद्

ACT V

(Then enters a demon-chamberlain)

[2] THE DEMON-CHAMBERLAIN — Hullo, who is here on duty at the Coral gate entrance ?

(Another demon entering)

[3] DEMON—Sir, it is I; what shall I do for (you) ?

[4] CHAMBERLAIN — Go; please call Vidyujjiḥva by the king's order.

ಐದನೆಯ ಅಂಕ

(ಬಳಿಕ ರಾಕ್ಷಸಕಾಂಚುಕೀಯನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[2] ರಾಕ್ಷಸ-ಕಾಂಚುಕೀಯ—ಈ ಪ್ರವಾಳತೋರಣದ್ವಾರವನ್ನು ಎಂದೂ ಶೂನ್ಯವಾಗಿಸದವರು ಯಾರು ?

(ಬೇರೊಬ್ಬ ರಾಕ್ಷಸ ಪ್ರವೇಶಿಸಿ)

[3] ರಾಕ್ಷಸ—ಆರ್ಯ, ಇಗೋ ನಾನು. ಏನಾಗಬೇಕು ?

[4] ಕಾಂಚುಕೀಯ–ಹೋಗು; ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ ವಿದ್ಯುಜ್ಜಿಹ್ವನನ್ನು ಕರೆದುಕೊಂಡು ಬಾ.

[5] राक्षसः—आर्य ! तथा । (निष्क्रान्तः)

[6] काञ्चुकीयः — अहो तु खलु विपद्यमानाभ्युदये [1]राक्षसकुले विपन्नसर्वसाधनस्य निहतवीरपुरुषस्य स्वयं च प्राणसंशयं प्राप्तस्येदानीमपि प्रसन्नत्वं नोपगच्छति महाराजस्य बुद्धिः । को हि नाम,

[7] चलत्तरङ्गाहतभीमवेलमुदीर्णनक्राकुलनीलनीरम् ।
समुद्रमाक्रान्तमवेक्ष्य तस्मै दारप्रदानान्न करोति शान्तिम् ॥

---

[1] राक्षसराजकुले

---

[5] DEMON—Well, sir. *(Exit)*

[6] CHAMBERLAIN— Alas ! Even now the mind of the king has not gained sedateness, although all (his) resources in the demon-race whose prosperity is in danger has failed, although the heroic warriors are killed and himself has encountered danger to his own life. For, who, indeed—

[7] Would not make peace by restoring *his* wife to *him*, even after seeing the sea crossed by *him* ? — the sea, with its dreadful shore hit back by the rolling waves and with the blue waters full of alligators rising up. [1]

---

[5] ರಾಕ್ಷಸ—ಆರ್ಯ, ಆಗಲಿ. (ಹೋಗುತ್ತಾನೆ)

[6] ಕಾಂಚುಕೀಯ—ಅಯ್ಯೋ! ರಾಕ್ಷಸಕುಲದ ಅಭ್ಯುದಯವು ವಿಪತ್ತಿಗೀಡಾಗುತ್ತಿರಲು, ಎಲ್ಲ ಸಾಧನಗಳೂ ನಾಶವಾಗಿ, ವೀರಪುರುಷರು ಹತರಾಗಿ, ತಾನೂ ಪ್ರಾಣಸಂಶಯದ ಸ್ಥಿತಿಗೆ ಬಂದಿರುವ ಮಹಾರಾಜನ ಬುದ್ಧಿಯು ಈಗಲೂ ಪ್ರಸನ್ನತೆಯನ್ನು ತಳೆಯುತ್ತಿಲ್ಲ. ನಿಜಕ್ಕೂ ಯಾವನು ತಾನೇ—

[7] ಹೊರಳುವ ಅಲೆಗಳಿಂದ ಬಡಿಯಲ್ಪಟ್ಟ ಭಯಂಕರವಾದ ದಡವುಳ್ಳ ಮತ್ತು ಮೇಲಕ್ಕೆ ನೆಗೆಯುವ ಮೊಸಳೆಗಳಿಂದ ಪ್ರಕ್ಷುಬ್ಧವಾದ ನೀಲಿ ಬಣ್ಣದ ನೀರುಳ್ಳ ಸಮುದ್ರವೇ ದಾಟಲ್ಪಟ್ಟಿರುವುದನ್ನು ಕಂಡೂ ಅವನ ಹೆಂಡತಿಯನ್ನವನಿಗೆ ಹಿಂದಕ್ಕೆ ಕೊಟ್ಟು ಸಂಧಿಮಾಡಿಕೊಳ್ಳದಿರುತ್ತಾನೆ? [೧]

[8] अपि च,

[9] प्रहस्तप्रमुखा वीराः कुम्भकर्णपुरस्सराः ।
निहता राघवेणाद्य शक्रजिच्चापि निर्गतः ॥२॥

[10] एवमपि गते,

[11] मदनवशगतो[1] महानयार्थं
सचिववचोऽप्यनवेक्ष्य वीरमानी ।
रघुकुलवृषभस्य तस्य देवीं
जनकसुतां न ददाति योद्धुकामः ॥३॥

[1] मदनपरवशो

---

[8] Moreover,

[9] Heroes such as Prahasta, Kumbhakarṇa and others have been killed to-day by Rāghava; and even Indrajit has gone. [2]

[10] Even in such a plight,

[11] Over-powered by lust and disregarding the ministers' words, this proud hero, keen on fighting, does not give back Janaka's daughter, the queen of that bull of the Raghu race, in order to (face) a great misfortune. [3]

---

[8] ಮತ್ತೂ

[9] ಪ್ರಹಸ್ತ ಮೊದಲಾದ ವೀರರೂ ಕುಂಭಕರ್ಣನೇ ಮುಂತಾದವರೂ ರಾಘವನಿಂದ ಇಂದು ಹತರಾಗಿ ಹೋದರು. ಇಂದ್ರಜಿತ್ತೂ ಕೂಡ ಹೋಗಿ ಬಿಟ್ಟಿದ್ದಾನೆ. [೨]

[10] ಹೀಗಿರುವಾಗಲೂ

[11] ಕಾಮಪರವಶನಾದ ಈ ರಾವಣನು ದೊಡ್ಡ ವಿಪತ್ತಿಗೀಡಾಗುವುದಕ್ಕಾಗಿ, ಸಚಿವರ ಮಾತನ್ನೂ ಲೆಕ್ಕಿಸದೆ, ವೀರನೆಂಬ ಅಭಿಮಾನವಿಟ್ಟುಕೊಂಡು ಯುದ್ಧಮಾಡುವ ಅಪೇಕ್ಷೆಯುಳ್ಳವನಾಗಿ, ರಘುಕುಲಶ್ರೇಷ್ಠನಾದ ಆತನ ಹೆಂಡತಿ ಜನಕಸುತೆಯನ್ನವನಿಗೆ ಕೊಡುತ್ತಿಲ್ಲ. [೩]

12 (प्रविश्य) विद्युज्जिह्वः—अपि सुखमार्यस्य ?

13 काञ्चुकीयः— विद्युज्जिह्व ! गच्छ, [2]महाराजवचनाद् रामलक्ष्मणयोः शिरःप्रतिकृतिरानीयताम् ।

14 विद्युज्जिह्वः—यदाज्ञापयति महाराजः । (निष्क्रान्तः)

15 काञ्चुकीयः—यावदहमपि महाराजस्य प्रत्यन्तरीभविष्यामि ।

(निष्क्रान्तः)

16 विष्कम्भकः

---

[2] महाराजस्य शासनाद्

---

12 *(Entering)* VIDYUJJIHVA—How do you do, sir ?

13 THE CHAMBERLAIN—Vidyujjihva, go; please bring the likeness of the heads of Rāma and Lakṣmaṇa by the order of the king.

14 VIDYUJJIHVA—As the king commands. *(Exit)*

15 THE CHAMBERLAIN — I too shall go and wait on the king. *(Exit)*

16 END OF THE INTERLUDE

---

12 (ಪ್ರವೇಶಿಸಿ) ವಿದ್ಯುಜ್ಜಿಹ್ವ—ಆರ್ಯನಿಗೆ ಸೌಖ್ಯವೇ ?

13 ಕಾಂಚುಕೀಯ— ವಿದ್ಯುಜ್ಜಿಹ್ವ, ಹೋಗು. ಮಹಾರಾಜನ ಮಾತಿನ ಮೇಲೆ ರಾಮಲಕ್ಷ್ಮಣರ ಶಿರಸ್ಸಿನ ಪ್ರತಿರೂಪವನ್ನು ತೆಗೆದುಕೊಂಡು ಬಾ.

14 ವಿದ್ಯುಜ್ಜಿಹ್ವ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)

15 ಕಾಂಚುಕೀಯ—ನಾನೂ ಕೂಡ ಮಹಾರಾಜನ ಸಮೀಪವರ್ತಿಯಾಗುತ್ತೇನೆ. (ಹೋಗುತ್ತಾನೆ)

16 ಇಂತು ವಿಷ್ಕಂಭಕ

[17] (ततः प्रविशति राक्षसीगणपरिवृता सीता)

[18] सीता—किंनु खल्वार्यपुत्रस्यागमनेन प्रह्लादितस्य हृदयस्याद्यावेग इव संवृत्तः ! अनिष्टानि निमित्तानि च दृश्यन्ते। एवमपीदानीं[1] हृदयस्य महानभ्युदयो वर्धते। सर्वथेश्वराः शान्तिं कुर्वन्तु। [किण्णुहु अय्यउत्तस्स आगमणेण पह्लादिअस्स हिअअस्स अज्ज आवेओ विअ संवुत्तो। अणिट्ठाणि णिमित्ताणि अ दिस्सन्ति। एवं वि दाणिं[1] हिअअस्स महन्तो अब्भुदओ वड्ढइ। सव्वहा इस्सरा सन्तिं करन्तु।]

[19] (ततः प्रविशति रावणः)

[20] रावणः—मा तावत्,

---

[1] Add तावत् (दाव) अत्याहितं (अच्चाहिअं)

---

[17] *(Then enters Sīta surrounded by a group of demonesses)*

[18] SĪTĀ—How is it, my heart which was delighted by my lord's arrival is somewhat uneasy now ? Bad omens too are noticed. Even thus, my heart's joy is now increasing. By every means, let the gods make it peaceful (for me).

[19] *(Then enters Rāvaṇa)*

[20] RĀVAṆA—O ! forbid (this).

---

[17] (ಬಳಿಕ ರಾಕ್ಷಸಿಯರ ಗುಂಪಿನಿಂದ ಸುತ್ತುವರಿಯಲ್ಪಟ್ಟ ಸೀತೆ ಪ್ರವೇಶಿಸುತ್ತಾಳೆ)

[18] ಸೀತೆ—ಆರ್ಯಪುತ್ರನ ಆಗಮನದಿಂದ ತುಂಬ ಆಹ್ಲಾದಗೊಂಡಿದ್ದ ಹೃದಯಕ್ಕೆ ಇಂದೇಕೋ ಆತಂಕವುಂಟಾಗಿರುವಂತಿದೆಯಲ್ಲ! ಅನಿಷ್ಟವಾದ ಸೂಚನೆಗಳೂ ಕಾಣಿಸಿಕೊಳ್ಳುತ್ತಿವೆ. ಆದರೂ ಹೃದಯದೊಳಗೆ ಸಂತೋಷ ಹೆಚ್ಚಾಗಿ ವೃದ್ಧಿಹೊಂದುತ್ತಲೇ ಇದೆ. ಸರ್ವಪ್ರಕಾರದಿಂದಲೂ ದೇವತೆಗಳು ಒಳ್ಳೆಯದನ್ನು ಮಾಡಲಿ.

[19] (ಬಳಿಕ ರಾವಣನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[20] ರಾವಣ—ಬೇಡ. ಬೇಡ.

21 एषा विहाय भवनं मम सम्प्रयाता
नारी नवामलजलोद्भवलग्नहस्ता ।
लङ्का यदा हि समरे वशमागता मे
पौलस्त्यमाशु परिजित्य तदा गृहीता ॥४॥

22 भवति! तिष्ठ तिष्ठ । न खलु न खलु गन्तव्यम् । किं ब्रवीषि ? 'उत्सृज्य त्वां राममुपगच्छामि' इति ? आः अपध्वंस !

23 बलादेव गृहीतासि तदा वैश्रवणालये ।
[1]बलादेव ग्रहीष्ये त्वां हत्वा राघवमाहवे ॥५॥

---

[1] बलात्पुनर्ग्रहीष्ये

---

21 This lady Laṅkā, who has a fresh white lotus held in her hand, and who, when seized after conquering Kubera quickly in battle, came to my possession is now going forth leaving my abode. [4]

22 Stay, lady, stay. Not at all should you go. Do you say—'Leaving you, I go to Rāma'? Ah! pack off.

23 You were seized only by force then, in Kubera's abode. I will seize you (once again) only by force after killing Rāghava in a battle. [5]

---

21 ಯುದ್ಧದಲ್ಲಿ ಕುಬೇರನನ್ನು ನಾನು ಜಯಿಸಿದ ಆ ದಿನ ಹಿಡಿಯಲ್ಪಟ್ಟ ಈ ಲಂಕೆ ನನ್ನ ವಶಕ್ಕೆ ಬಂದಿದ್ದು, ಹೊಸದೂ ಸ್ವಚ್ಛವೂ ಆದ ಕಮಲವನ್ನು ಕೈಯಲ್ಲಿ ಹಿಡಿದ ನಾರಿಯಾಗಿ, ಇಗೋ ನನ್ನ ಭವನವನ್ನು ತ್ಯಜಿಸಿ ಹೊರಟುಬಿಟ್ಟಿದ್ದಾಳೆ! [೪]

22 ಎಲೌ, ನಿಲ್ಲು ನಿಲ್ಲು. ನೀನು ಹೋಗಲೇ ಕೂಡದು. ಏನು ಹೇಳುತ್ತೀ? —'ನಿನ್ನನ್ನು ಬಿಟ್ಟು ರಾಮನಲ್ಲಿಗೆ ಹೋಗುತ್ತೇನೆ' ಎಂದೆಯಾ? ತೊಲಗು. ಆಃ!

23 ಅಂದು ನೀನು ಕುಬೇರನ ಮನೆಯಲ್ಲಿ ಬಲಾತ್ಕಾರದಿಂದಲೇ ಹಿಡಿಯಲ್ಪಟ್ಟೆ. (ಇಂದೂ) ಯುದ್ಧದಲ್ಲಿ ರಾಘವನನ್ನು ಕೊಂದು (ಪುನಃ) ಬಲಾತ್ಕಾರವಾಗಿಯೇ ನಿನ್ನನ್ನು ಹಿಡಿಯುತ್ತೇನೆ. [೫]

[24] किमनया ? यावदहमपि सीतां विलोभयिष्ये । (मदनावेशं निरूप्य)

अहो तु खल्वतुलबलता कुसुमधन्वनः । कुतः;

[25] निद्रां मे निशि [2]विस्मरन्ति नयनान्यालोक्य सीताननं
तत्संश्लेषसुखार्थिनी तनुतरा याता तनुः पाण्डुताम् ।
सन्तापं रमणीयवस्तुविषये बध्नाति पुष्पेषुणा
कष्टं निर्जितविष्टपत्रयभुजो निर्जीयते रावणः ॥६॥

---

[2] न स्मरन्ति

---

[24] What of her ? I will just allure Sitā. *(Gesticulating the influence of love)* Ah ! How great the incomparable power of the flower-bowed god ! For,—

[25] Beholding Sita's face, my eyes forget sleep during the night. Coveting the joy of her embrace, my body has grown thinner and attained a paleness, and bears suffering in respect of lovely objects. Alas ! Rāvaṇa, whose arms subdued the three worlds, is being vanquished by the flower-arrowed god. [6]

---

[24] ಇವಳಿಂದೇನಾಗಬೇಕು ? ನಾನೂ ಇನ್ನು ಸೀತೆಯನ್ನು ವಿಲೋಭನ ಗೊಳಿಸುತ್ತೇನೆ. (ಮದನಾವೇಶವನ್ನು ನಿರೂಪಿಸಿ) ಮನ್ಮಥನ ಬಲ ಅದೆಷ್ಟು ಅತುಲವಾದುದು ! ಯಾಕೆಂದರೆ—

[25] ಸೀತೆಯ ಮುಖವನ್ನು ಕಂಡು ನನ್ನೀ ಕಣ್ಣುಗಳು ರಾತ್ರಿ ನಿದ್ದೆ ಯನ್ನೇ ಮರೆಯುತ್ತಿವೆ; ಅವಳ ಆಲಿಂಗನದ ಸುಖವನ್ನು ಬಯಸುತ್ತಾ ತೀರ ಕೃಶವಾಗಿ ಹೋದ (ನನ್ನೀ) ಶರೀರ ಬಿಳುಪೇರಿ ರಮಣೀಯವಾದ ವಸ್ತುಗಳ ವಿಷಯದಲ್ಲಿ ಸಂತಾಪಗೊಳ್ಳುತ್ತಿದೆ. ಕಷ್ಟ! ಮೂರು ಲೋಕಗಳನ್ನೂ ಜಯಿಸಿದ ಭುಜಗಳುಳ್ಳ ರಾವಣನು ಪುಷ್ಪಬಾಣಗಳುಳ್ಳ ಮನ್ಮಥನಿಂದ ಜಯಿಸಲ್ಪಡು ತ್ತಿದ್ದಾನೆ. [೬]

26 (उपेत्य) सीते ! त्यज त्वमरविन्दपलाशनेत्रे[1]
चित्तं हि मानुषगतं मम चित्तनाथे !
शस्त्रेण मेऽद्य समरे विनिपात्यमानं
प्रेक्षस्व लक्ष्मणयुतं तव चित्तकान्तम् ॥७॥

27 सीता — हम् ! मूढः खल्वसि रावणकः, यो मन्दरं हस्तेन तुलयितुकामः । [हं ! मूढो खु सि रावणओ, जो मन्दरं हत्थेण तुलयिदुकामो]

28 (प्रविश्य) राक्षसः[2]—जयतु महाराजः !

29 एते तयोर्मानुषयोः शिरसी राजपुत्रयोः ।
युधि हत्वा कुमारेण गृहीते त्वत्प्रियार्थिना ॥८॥

---

[1] ०विशालनेत्रे [2] काञ्चुकीयः

---

26 *(Going near)* O Sītā, with eyes resembling lotus-leaves ! abandon your mind set on a mortal. O mistress of my heart ! see to-day your heart's beloved together with Lakṣmaṇa, felled by my weapon in the battle-field. [7]

27 SĪTĀ—Humph ! you are a silly roarer, as you wish to poise the Mandara mountain on your hand.

28 *(Entering)* DEMON—Victory to the great king !

29 These two heads are of those two mortal princes,

---

26 (ಹತ್ತಿರಕ್ಕೆ ಬಂದು) ಕಮಲದ ಪತ್ರದಂತಿರುವ ಕಣ್ಣುಗಳುಳ್ಳ ಎಲೌ ಸೀತೆಯೆ ! ಮನುಷ್ಯನ ಮೇಲೆ ನೆಲಸಿರುವ ಮನಸ್ಸನ್ನು ತೊರೆ. ನನ್ನ ಮನಸ್ಸಿಗೆ ಸ್ವಾಮಿನಿಯಾಗಿರುವವಳೇ ! ನಿನ್ನ ಮನಸ್ಸಿಗೆ ಪ್ರಿಯನಾದ ಆ ರಾಮನು ಲಕ್ಷ್ಮಣನೊಡಗೂಡಿ ಯುದ್ಧದಲ್ಲಿ ನನ್ನ ಶಸ್ತ್ರದಿಂದ ಕೆಡವಲ್ಪಡುವುದನ್ನಿಂದು ನೋಡು. [೭]

27 ಸೀತೆ—ಹಂ ! ಅಂಗೈಮೇಲೆ ಮಂದರಪರ್ವತವನ್ನು ತೂಗಿಸಲು ಬಯಸುತ್ತಿರುವ ನೀನೊಬ್ಬ (ವ್ಯರ್ಥವಾಗಿ) ಅಬ್ಬರಿಸುವ ಮೂಢನೇ ಸರಿ.

28 (ಪ್ರವೇಶಿಸಿ) ರಾಕ್ಷಸ—ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ !

29 ಇವೆರಡೂ ಮನುಷ್ಯರಾದ ಆ ಇಬ್ಬರು ರಾಜಪುತ್ರರ ತಲೆಗಳು;

30 रावणः — सीते ! पश्य, पश्य तयोर्मानुषयोः शिरसी ।

31 सीता— हा आर्यपुत्र ! [हा अय्यउत्त !] (इति मूर्छिता पतति)

32 रावणः—

सीते ! भावं परित्यज्य मानुषेऽस्मिन् गतायुषि ।
अद्यैव त्वं विशालाक्षि ! महतीं श्रियमाप्नुहि ॥९॥

33 सीता—(प्रत्यभिज्ञाय) हा आर्यपुत्र ! परिमल-नवकमल-सन्निभे वदने परिवृत्तनयने पश्यन्ती अतिधीरा खल्वसि मन्दभागा । हा

---

secured after slaying them in battle by our prince seeking to do good to you. [8]

30 RĀVAṆA—Sitā, see; see the heads of those two mortals.

31 SĪTĀ—Ha, my lord ! *(Falls unconscious)*

32 RĀVAṆA — Sitā, abandoning your love for the mortal who is dead, secure this very day a great fortune, O large-eyed lady ! [9]

33 SĪTĀ—*(Recovering)* Alas, my lord ! to gaze at the up-turned eyes in your face resembling a fragrant fresh lotus, I have been indeed very hard-hearted, unfortunate me ! Ha,

---

ನಿನಗೆ ಪ್ರಿಯ ಬಯಸುವ ಕುಮಾರನಿಂದ ಯುದ್ಧದಲ್ಲಿ (ಅವರಿಬ್ಬರನ್ನೂ) ಕೊಂದು ವಶಪಡಿಸಿಕೊಂಡವು. [೮]

30 ರಾವಣ—ಸೀತೆ, ನೋಡು ನೋಡು ಆ ಮಾನವರ ತಲೆಗಳನ್ನು.

31 ಸೀತೆ—ಹಾ ಆರ್ಯಪುತ್ರ! (ಮೂರ್ಛಿತಳಾಗಿ ಬೀಳುತ್ತಾಳೆ)

32 ರಾವಣ—ಸೀತೆ, ಆಯುಸ್ಸು ಮುಗಿದ ಈ ಮನುಷ್ಯನಲ್ಲಿ ನಿನ್ನ ಪ್ರೀತಿಯನ್ನು ತ್ಯಜಿಸಿ, ಈ ದಿನವೇ ಮಹತ್ತಾದ ಐಶ್ವರ್ಯವನ್ನು ಹೊಂದು; ಎಲೌ ವಿಶಾಲಾಕ್ಷಿಯೆ! [೯]

33 ಸೀತೆ—(ಮೂರ್ಛೆಯಿಂದೆಚ್ಚತ್ತು) ಹಾ ಆರ್ಯಪುತ್ರ, ಪರಿಮಳಯುಕ್ತವಾದ ಹೊಸ ಕಮಲದಂತಿರುವ ಮುಖದಲ್ಲಿ ತಿರುವು ಮುರುವಾದ ಕಣ್ಣುಗುಡ್ಡೆಗಳನ್ನು ನೋಡುತ್ತಿರಬೇಕಾದರೆ ಮಂದಭಾಗಿನಿಯಾದ ನಾನು ನಿಜಕ್ಕೂ

आर्यपुत्र ! एतस्मिन् दुःखसागरे मां निक्षिप्य कुत्र गतोऽसि ? यावन्न म्रिये । किन्नु खल्वलीकमेतद् भवेत् ? भद्र ! येनासिनार्यपुत्रस्यासदृशं कृतं तेन मामपि मारय । [हा अय्यउत्त ! परिमळणवकमळसण्णिहे वदणे परिवुत्तणअणे पेक्खन्ती अदिधीरा खु ह्मि मन्दभाआ । हा अय्यउत्त ! एदस्सिं दुःखसाअरे मं णिक्खिविअ कहिं गदो सि ? जाव णं मरामि । किंणुखु अळिअं एदं भवे ? भद्द ! जेण असिणा अय्यउत्तस्स असदिसं किदं, तेण मं वि मारेहि ।]

[34] रावणः—

व्यक्तमिन्द्रजिता युद्धे हते तस्मिन् नराधमे ।
लक्ष्मणेन सह भ्रात्रा केन त्वं मोक्षयिष्यसे ॥१०॥

[35] (नेपथ्ये) रामेण रामेण !

---

my lord ! Having cast me into this ocean of misery, where have you gone? I do not die even. Could all this be false? Good sir, with the same sword with which this dreadful deed was wrought on my lord, slay me too.

[34] RĀVAṆA—When that wretch together with his brother Lakṣmaṇa has been clearly slain by Indrajit in battle, by whom will you be released ? [10]

[35] *(Behind the curtain)* By Rāma, by Rāma........

ತುಂಬ ಧೀರೆಯೇ ಸರಿ. ಆರ್ಯಪುತ್ರ, ದುಃಖ ಸಾಗರದಲ್ಲಿ ನನ್ನನ್ನು ಹಾಕಿ ಎಲ್ಲಿಗೆ ಹೋಗಿಬಿಟ್ಟೆ? ನಾನು ಸಾಯುವುದಾಗಿಯೂ ಇಲ್ಲ. ಇದೇನಾದರೂ ಸುಳ್ಳಾಗಿರಬಹುದೇ? ಭದ್ರ, ಯಾವ ಕತ್ತಿಯಿಂದ ಆರ್ಯಪುತ್ರನಿಗೆ ತಕ್ಕುದಲ್ಲದ ಈ ಅಕೃತ್ಯವೆಸಗಲ್ಪಟ್ಟಿತೋ ಅದೇ ಕತ್ತಿಯಿಂದ ನನ್ನನ್ನೂ ಕೊಂದುಬಿಡು.

[34] ರಾವಣ — ತಮ್ಮನಾದ ಲಕ್ಷ್ಮಣನೊಡನೆ ಆ ನರಾಧಮನು ವ್ಯಕ್ತವಾಗಿಯೇ ಯುದ್ಧದಲ್ಲಿ ಹತನಾಗಿರಲಾಗಿ ಯಾರಿಂದ ನೀನು ಬಿಡುಗಡೆ ಮಾಡಲ್ಪಡುವಿ? [೧೦]

[35] (ತೆರೆಯ ಹಿಂದೆ) ರಾಮನಿಂದ, ರಾಮನಿಂದ !

36 सीता—चिरं जीव !

37 (प्रविश्य) राक्षसः—(ससंभ्रमम्) रामेण रामेण !

38 रावणः—कथं कथं रामेणेति ?

39 राक्षसः — प्रसीदतु प्रसीदतु महाराजः । अतिपातिवृत्तान्त-निवेदनत्वरयावस्थान्तरं नावेक्षितम् ।

40 रावणः—ब्रूहि ब्रूहि । किं कृतं मनुजतापसेन ?

41 राक्षसः—श्रोतुमर्हति महाराजः । तेन खलु,

---

36 **SĪTĀ**—Live long !

37 *(Entering)* **RĀKṢASA**—*(Excited)* By Rāma, by Rāma....

38 **RĀVAṆA**—What do you mean by 'By Rāma' ?

39 **RĀKṢASA**—Pray, pardon, great king ! In my haste to report to you urgent news, the peculiar situation (of yours) was not paid heed to.

40 **RĀVAṆA** — Speak, speak; what has been done by that mortal ascetic ?

41 **RĀKṢASA**—Deign to listen, great king ! Indeed, he,—

---

36 ಸೀತೆ—ಚಿರಕಾಲ ಬಾಳು !

37 (ಪ್ರವೇಶಿಸಿ) ರಾಕ್ಷಸ—(ಆತುರದಿಂದ) ರಾಮನಿಂದ, ರಾಮನಿಂದ.......

38 ರಾವಣ—ಏನದು, ರಾಮನಿಂದ ?

39 ರಾಕ್ಷಸ — ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಬೇಕು. ಅತ್ಯಗತ್ಯವಾದ ವೃತ್ತಾಂತವನ್ನು ಬಿನ್ನೈಸುವ ತ್ವರೆಯಿಂದ (ಮಹಾರಾಜನಿರುವ) ಸನ್ನಿವೇಶ ವಿಶೇಷವನ್ನು ಗಮನಿಸಲಿಲ್ಲ.

40 ರಾವಣ—ಹೇಳು, ಹೇಳು. ಆ ನರತಾಪಸನಿಂದ ಏನು ಮಾಡಲ್ಪಟ್ಟಿತು?

41 ರಾಕ್ಷಸ—ಮಹಾರಾಜನು ಆಲಿಸಬೇಕು.—

[42] उदीर्णसत्त्वेन महाबलेन लङ्केश्वरं त्वामभिभूय शीघ्रम् ।
सलक्ष्मणेनाद्य हि राघवेण प्रसह्य युद्धे निहतः सुतस्ते ॥

[43] रावणः—आः दुरात्मन् ! समरभीरो !

[44] देवाः सेन्द्रा जिता येन दैत्याश्चापि पराङ्मुखाः ।
इन्द्रजित् सोऽपि समरे मानुषेण निहन्यते ॥१२॥

[45] राक्षसः — प्रसीदतु प्रसीदतु महाराजः । महाराजपादमूले कुमारमन्तरेणानृतं नाभिधीयते ।

---

[42] Rāghava of excessive courage and great strength, together with Lakṣmaṇa, having overpowered you soon, has slain your son by force. [11]

[43] RĀVAṆA—Ha villian ! coward !

[44] Would ever Indrajit be slain by a mortal in fight when gods inclusive of Indra have been vanquished and daityas turned away by him ? [12]

[45] RĀKṢASA—Be pleased, be pleased, great king. A lie about the prince is never uttered before your majesty.

---

[42] ವಿಶೇಷ ಸತ್ವವುಳ್ಳ, ಮತ್ತು ಮಹಾಬಲಶಾಲಿಯಾದ ಆ ರಾಘವನಿಂದ ಲಕ್ಷ್ಮಣನೊಡಗೂಡಿ, ಶೀಘ್ರವಾಗಿಯೇ ಲಂಕೇಶ್ವರನಾದ ನಿನ್ನನ್ನು ಶಕ್ತಿ ಗುಂದಿದವನನ್ನಾಗಿ ಮಾಡಿ, ನಿನ್ನ ಮಗ ಯುದ್ಧದಲ್ಲಿ ಬಲಾತ್ಕಾರವಾಗಿ ಕೊಲ್ಲಲ್ಪಟ್ಟನು. [೧೧]

[43] ರಾವಣ—ಆಃ ದುರಾತ್ಮನೆ? ಯುದ್ಧಭೀರುವೆ!

[44] ಇಂದ್ರಸಹಿತರಾದ ದೇವತೆಗಳು ಯಾರಿಂದ ಪರಾಜಿತರಾದರೋ, ದೈತ್ಯರೂ ಪರಾಙ್ಮುಖರಾದರೋ, ಅಂತಹ ಇಂದ್ರಜಿತ್ತೂ ಕೂಡ ಯುದ್ಧದಲ್ಲಿ (ಸಾಮಾನ್ಯ) ಮನುಷ್ಯನೊಬ್ಬನಿಂದ ಕೊಲ್ಲಲ್ಪಡುತ್ತಾನೆಯೇ? [೧೨]

[45] ರಾಕ್ಷಸ—ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಲಿ. ಮಹಾರಾಜನ ಪಾದ ಮೂಲದಲ್ಲಿ ಕುಮಾರನ ವಿಷಯವಾಗಿ ಸುಳ್ಳು ಹೇಳಲ್ಪಡುವುದಿಲ್ಲ.

46 रावणः—हा वत्स ! मेघनाद ! (इति मूर्छितः पतति)

47 राक्षसः—महाराज, समाश्वसिहि समाश्वसिहि ?

48 रावणः—(प्रत्यभिज्ञाय)

हा वत्स ! सर्वजगतां ज्वरकृत् ! कृतास्त्र !
हा वत्स ! वासवजिदानतवैरिचक्र !
हा वत्स ! वीर ! गुरुवत्सल ! [1]युद्धशौण्ड
हा वत्स ! मामिह विहाय गतोऽसि कस्मात् ॥१३॥

([2]इति मोहमुपगतः)

---

[1] युद्धशूर [2] इति पतति

---

46 **Rāvaṇa**—Ha my child, Meghanāda!
(Falls down in a swoon)

47 **Rākṣasa**—Great king! take heart, take heart.

48 **Rāvaṇa**—*(Recovering)* Ha! my child, versed in arms, and a torment to all worlds! Alas! my dear conqueror of Indra! You, the whole circle of whose enemies had been humbled! Alas! my son, a hero, dear to your parents and skilled in fight! Alas! my dear boy! why have you gone away leaving me here? [13] *(Swoons)*

---

46 ರಾವಣ—ಹಾ ವತ್ಸ ! ಮೇಘನಾದ! (ಮೂರ್ಛಿತನಾಗಿ ಬೀಳುತ್ತಾನೆ)

47 ರಾಕ್ಷಸ—ಮಹಾರಾಜ, ಸೈರಿಸಿಕೊ, ಸೈರಿಸಿಕೊ.

48 ರಾವಣ—(ಮೂರ್ಛೆಯಿಂದೆದ್ದು) ಹಾ ವತ್ಸ! ಎಲ್ಲ ಜಗತ್ತುಗಳಿಗೂ ಜ್ವರವುಂಟುಮಾಡುವವನೇ! ಅಸ್ತ್ರನಿಪುಣನೆ! ಹಾ ವತ್ಸ! ಇಂದ್ರನನ್ನು ಜಯಿಸಿದವನೆ! ಶತ್ರುಚಕ್ರದ ತಲೆ ತಗ್ಗಿಸಿದವನೆ! ಹಾ ವತ್ಸ! ವೀರ! ಗುರುವತ್ಸಲ! ಯುದ್ಧಶೂರ! ಹಾ ವತ್ಸ! ನನ್ನನ್ನಿಲ್ಲಿ ಬಿಟ್ಟುಬಿಟ್ಟು ಏತಕ್ಕೆ ಹೊರಟುಹೋದೆ? [೧೩]

(ಮೂರ್ಛಿತನಾಗುತ್ತಾನೆ)

[49] राक्षसः — हा धिक् ! त्रैलोक्यविजयी लङ्केश्वर एतामवस्थां प्रापितो हतकेन विधिना । महाराज, समाश्वसिहि समाश्वसिहि ।

[50] रावणः — (समाश्वस्य) इदानीमनर्थहेतुभूतया सीतया किमनया, त्रैलोक्यविजयविफलया चपलया श्रिया च ! किं भोः कृतान्तहतक ! अद्यापि भयविह्वलोऽसि !

[51] इदानीमपि निःस्नेहो वत्सेनेन्द्रजिता विना ।
कष्टं कठोरहृदयो जीवत्येष दशाननः ॥१४॥
(इति सन्तापात् पतति)

---

[49] RĀKṢASA—O fie upon it ! The lord of Laṅkā the conqueror of the triple world, has been brought to this state by the accursed fate! Great king, take heart, take heart !

[50] RĀVAṆA—*(Recovering)* Now, of what good is this Sītā, the cause of misfortunes and this fickle fortune which will be useless even after the conquest of the three worlds? What, Oh accursed death ! even now are you shuddering with fear ?

[51] Devoid of affection and without the dear son Indrajit, O misery ! this hard-hearted Rāvaṇa lives still. [14]

(Falls down in grief)

---

[49] ರಾಕ್ಷಸ—ಹಾ ಧಿಕ್ ! ತ್ರೈಲೋಕ್ಯವಿಜಯಿಯಾದ ಲಂಕೇಶ್ವರನೂ ಹಾಳು ವಿಧಿಯಿಂಧ ಈ ಅವಸ್ಥೆಗೆ ತರಲ್ಪಟ್ಟಿದ್ದಾನೆ! ಮಹಾರಾಜ, ಸಂತೈಸಿಕೊ, ಸಂತೈಸಿಕೊ.

[50] ರಾವಣ—(ಚೇತರಿಸಿಕೊಂಡು) ಅನರ್ಥಗಳಿಗೆ ಕಾರಣಭೂತಳಾದ ಈ ಸೀತೆಯಿಂದಲೇ ಆಗಲಿ, ತ್ರೈಲೋಕ್ಯವಿಜಯವೂ ವಿಫಲವಾಗುವ ಚಪಲ ಐಶ್ವರ್ಯದಿಂದಲೇ ಆಗಲಿ ಇನ್ನೇನಾಗಬೇಕು? ಎಲೌ ಕೃತಾಂತಹತಕನೆ! ಈಗಲೂ ಭಯದಿಂದ ವಿಹ್ವಲನಾಗಿದ್ದೀಯಾ ?

[51] ಸ್ನೇಹಶೂನ್ಯನೂ ಕಠೋರಹೃದಯನೂ ಆದ ಈ ದಶಾನನನು ವತ್ಸನಾದ ಇಂದ್ರಜಿತ್ತು ಇಲ್ಲದಿದ್ದರೂ ಈಗಲೂ ಜೀವಿಸುತ್ತಿದ್ದಾನೆ; ಕಷ್ಟ! [೧೪]

(ಸಂತಾಪದಿಂದ ಬೀಳುತ್ತಾನೆ)

[52] राक्षसः— हा ! भो रजनीचरवीराः[1] ! एवं गते राजन्यन्तः-
कक्ष्यास्थिता रक्षिणश्चाप्रमत्ता भवन्तु भवन्तः ।

[33] (नेपथ्ये) भो भो रजनीचरवीराः ! समरमुखनिरस्तप्रहस्तनिकुम्भ-
कुम्भकर्णेन्द्रजिद्विकलबलजलधिजनितभयचकितविमुखाः ! चपलपलायन-
मनुचितमविरतममरसमराणि जितवतां भवतामथ च [2]विश्वविजय-
विख्यातविंशद्बाहुशालिनि भर्तर्यत्र स्थितवति लङ्केश्वरे[3] ।

---

[1] वीराः ! अन्तःकक्ष्या०

[2] विश्वलोकविजय० [3] लङ्केश्वरे । तस्मादप्रमत्ता भवन्तु भवन्तः ।

---

[52] RĀKṢASA—Alas ! O you demon heroes ! When the king is in such a state, you, guards in the inner apartments, should be watchful.

[53] (*Behind the curtain*) O, you demon warriors, turning your backs timidly in fright caused by the ocean-like army getting dispirited by the death of Prahasta, Nikumbha, Kumbhakarṇa and Indrajit in the van of battle ! This timorous flight does not become of you who have won the battles against the gods successively ; and more so when our master, the lord of Laṅkā adorned with his twenty arms renown for conquering the entire universe, is still here.

---

[52] ರಾಕ್ಷಸ—ಹಾ ಎಲೈ ನಿಶಾಚರವೀರರೇ! ರಾಜನು ಈ ಗತಿಗಿಳಿದಿರಲಾಗಿ, ಒಳಗಿನ ಕೊಠಡಿಗಳಲ್ಲಿರುವ ರಕ್ಷಕರಾದ ನೀವು ಅಪ್ರಮತ್ತರಾಗಿರಬೇಕು.

[53] (ತೆರೆಯಹಿಂದೆ) ಎಲೈ ನಿಶಾಚರವೀರರೆ! ಯುದ್ಧದ ಮುಂಭಾಗದ ಸಾಲುಗಳಲ್ಲಿ ಪ್ರಹಸ್ತ, ನಿಕುಂಭ ಕುಂಭಕರ್ಣ ಇಂದ್ರಜಿತ್— ಇವರು ಮಡಿದುದರಿಂದ ಎದೆಗುಂದಿದ ಸೈನ್ಯಸಾಗರದಲ್ಲುಂಟಾದ ಭಯದಿಂದ ಚಕಿತರಾಗಿ ಚಂಚಲತೆಯಿಂದ ಪಲಾಯನಮಾಡುವುದು ನಿಮಗೆ ಉಚಿತವಲ್ಲ, — ಅದೂ ವಿಶ್ವವನ್ನೇ ಗೆದ್ದು ವಿಖ್ಯಾತವಾದ ಇಪ್ಪತ್ತು ತೋಳುಗಳುಳ್ಳ ನಮ್ಮ ಒಡೆಯ ಲಂಕೇಶ್ವರ ಇಲ್ಲೇ ಇರುವಾಗ.

[54] रावणः—(श्रुत्वा, सामर्षम्) [3]गच्छ, भूयो ज्ञायतां वृत्तान्तः ।

[55] राक्षसः—यदाज्ञापयति महाराजः[4] । (निष्क्रम्य, प्रविश्य) जयतु महाराजः ! एष हि रामः ।

[56] धनुषि निहितबाणस्त्वामतिक्रम्य गर्वा-
द्धरिगणपरिवारो हाससम्फुल्लनेत्रः ।
रणशिरसि सुतं ते पातयित्वा तु राज-
न्नभिपतति हि लङ्कां सन्दिधक्षुर्यथैव ॥१५॥

[57] रावणः—(सहसोत्थाय, सरोषम्) क्वासौ ? क्वासौ ? (असिमुद्यम्य)

---

[3] गच्छ, ज्ञायतां.... । [4] लङ्केश्वरः

---

[54] RĀVAṆA—*(Listening angrily)* Go, get more news.

[55] RĀKṢASA—As the great king commands! *(Exit and re-enter)* Victory, great king! This Rāma,

[56] Having fixed an arrow to his bow ignoring you in his arrogance and having slain your son in the van of the fight, he,—with the train of his monkey-troops, his eyes wide open as he is smiling,— is rushing towards Laṅkā, as if to set it ablaze. [15]

[57] RĀVAṆA—*(Suddenly rising, in rage)* Where is he ?

---

[54] ರಾವಣ—(ಆಲಿಸಿ, ಕೋಪದಿಂದ) ಹೋಗು, ಹೆಚ್ಚಿಗೆ ಸಮಾಚಾರ ತಿಳಿ.

[55] ರಾಕ್ಷಸ --ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗಿ, ಪುನಃ ಬಂದು) ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ. ಈ ರಾಮನಾದರೋ

[56] ಗರ್ವದಿಂದ ನಿನ್ನನ್ನು ಅಲಕ್ಷಿಸಿ, ಧನುಸ್ಸಿನಲ್ಲಿ ಬಾಣ ತೊಟ್ಟು, ಕಪಿ ಸಮೂಹಗಳ ಪರಿವಾರವುಳ್ಳವನಾಗಿ, ನಗುವಿನಿಂದ ವಿಶಾಲವಾದ ಕಣ್ಣುಗಳುಳ್ಳವನಾಗಿ, ಯುದ್ಧದ ಮುನ್ನಾಲಿನಲ್ಲಿ ನಿನ್ನ ಮಗನನ್ನು ಕೆಡವಿಬಿಟ್ಟು, ಲಂಕೆಯನ್ನು ಆಕ್ರಮಿಸುತ್ತಿದ್ದಾನೆ, — ಸುಟ್ಟು ಹಾಕಲು ಬಯಸುತ್ತಿರುವವನು ಹೇಗೋ ಹಾಗೆ. [೧೫]

[57] ರಾವಣ--(ಇದ್ದಕ್ಕಿದ್ದಂತೆ ಎದ್ದು, ರೋಷದಿಂದ; ಎಲ್ಲಿ ಅವನು? ಅವನೆಲ್ಲಿ?

58 वज्रीभकुम्भतटभेदकठोरधारः
क्रोधोपहारमसिरेष विधास्यति त्वाम् ।
सम्प्रत्यवन्त्वनिमिषा इह मत्करस्थः
क्षुद्र ! क्व यास्यसि कुतापस ! तिष्ठ तिष्ठ ॥१६॥

59 राक्षसः—महाराज ! अलमतिसाहसेन ।

60 सीता—अनिष्टान्यनर्हाण्यनिमित्तानीदानीं कुर्वतो रावणस्याचिरेण मरणं भविष्यति । [अणिट्ठाणि अणरुहाणि अणिमित्ताणि इदाणिं करअंतस्स रावणस्स अइरेण मरणं भविस्सदि ।]

61 रावणः — अस्याः कारणेन बहवो भ्रातरः सुताः सुहृदश्च मे

Where is he? *(Raising his sword)*

58 This sword, whose edge is hardened by the cleaving of the wide temples of the elephant of Indra and which I hold in my hand here, shall make you an offering to my wrath. Let the gods protect you. Vile fellow, whither are you going? Stay, stay, you miserable ascetic. [16]

59 RĀKṢASA—O great king, do not be too rash.

60 SITĀ—Very soon there shall be the death of Rāvaṇa who now does unpleasant, unworthy and purposeless deeds.

61 RĀVAṆA—On account of this woman, so many

(ಕತ್ತಿಯನ್ನೆತ್ತಿಕೊಂಡು)

58 ಇಂದ್ರನ ಆನೆಯ ಕುಂಭಸ್ಥಲವನ್ನು ಭೇದಿಸಿ ಕಠಿಣವಾದ ಅಲಗುಳ್ಳ, ನನ್ನ ಕೈಯಲ್ಲಿರುವ ಈ ಕತ್ತಿಯು ನಿನ್ನನ್ನು ನನ್ನ ಕೋಪಕ್ಕೆ ಕಾಣಿಕೆಯನ್ನಾಗಿ ಮಾಡಿಬಿಡುತ್ತದೆ; ಈಗ ದೇವತೆಗಳು (ನಿನ್ನನ್ನು) ಇಲ್ಲಿ ಕಾಪಾಡಲಿ! ಕ್ಷುದ್ರ! ಕುತ್ಸಿತನಾದ ತಾಪಸ! ಎಲ್ಲಿಗೆ ಹೋಗುವಿ? ನಿಲ್ಲು, ನಿಲ್ಲು. [೧೬]

59 ರಾಕ್ಷಸ—ಮಹಾರಾಜ, ಅತಿಯಾಗಿ ದುಡುಕುವುದು ಬೇಡ.

60 ಸೀತೆ—ಅನಿಷ್ಟವೂ ಅಯೋಗ್ಯವೂ ನಿಮಿತ್ತವಿಲ್ಲದೆಯೇ ಎಸಗಿದವೂ ಆದ ಕಾರ್ಯಗಳನ್ನು ಮಾಡುತ್ತಿರುವ ರಾವಣನಿಗೆ ಬೇಗನೆ ಮರಣವುಂಟಾಗುತ್ತದೆ.

61 ರಾವಣ—ಇವಳ ಕಾರಣದಿಂದ ಬಹು ಮಂದಿ ನನ್ನ ಭ್ರಾತೃಗಳೂ,

निहताः । तस्मादमित्रविषयमस्या हृदयं भित्त्वा कृष्टान्त्रमालालङ्कृतः खड्गाशनिपातेन समनुजयुगलं सकलवानरकुलं ध्वंसयामि ।

[62] राक्षसः — प्रसीदतु प्रसीदतु महाराजः । [1]अलमलमिदानीम् अखिलावलेपमन्तरेणानवरतवृथाप्रयासेन । अवश्यं स्त्रीवधो न कर्तव्यः ।

[63] रावणः—तेन हि [2]स्यन्दनमानय ।

[64] राक्षसः—यदाज्ञापयति महाराजः । (निष्क्रम्य, प्रविश्य) जयतु

---

[1] अलमलं स्त्रीवधो न कर्तव्यः [2] क्षिप्रमानीयतां स्यन्दनः

---

brothers, sons and friends of mine have been slain. Hence, having cleaven her heart, the home of enmity, and adorned with the garland of her entrails, I shall destroy the whole host of monkeys together with the two mortals, with a blow from my sword which is like a thunder-bolt.

[62] RĀKṢASA—Be pleased, be pleased O king! Enough of endless vain efforts against the arrogance of the enemy's army now. And surely a woman should not be put to death.

[63] RĀVAṆA—Well then, get my chariot.

[64] RĀKṢASA—As the great king commands. *(Exit and*

ಸುತರೂ, ಸ್ನೇಹಿತರೂ ಹತರಾದರು. ಆದ್ದರಿಂದ ಹಗೆತನದ ಬೀಡಾಗಿರುವ ಇವಳ ಹೃದಯವನ್ನು ಸೀಳಿ ಕರುಳುಗಳನ್ನೆಳೆದು ಅವುಗಳಿಂದ ಅಲಂಕೃತನಾಗಿ ನನ್ನ ಖಡ್ಗವೆಂಬ ಸಿಡಿಲ ಬಡಿತದಿಂದ ಆ ಇಬ್ಬರು ಮನುಷ್ಯರಿಂದ ಕೂಡಿದ ವಾನರಕುಲವನ್ನೆಲ್ಲ ಧ್ವಂಸಮಾಡಿಬಿಡುತ್ತೇನೆ.

[62] ರಾಕ್ಷಸ—ಮಹಾರಾಜನು ಪ್ರಸನ್ನನಾಗಬೇಕು. ಈಗ ಶತ್ರುಬಲದ ಸೊಕ್ಕನ್ನು ಮುರಿಯಲು ನಿರಂತರವೂ ವ್ಯರ್ಥವಾಗಿ ಆಯಾಸಪಡುವುದು ಸಾಕು. ಸ್ತ್ರೀವಧವಂತೂ ಖಂಡಿತವಾಗಿಯೂ ಮಾಡತಕ್ಕದ್ದಲ್ಲ.

[63] ರಾವಣ—ಹಾಗಾದರೆ ರಥವನ್ನು ತೆಗೆದುಕೊಂಡು ಬಾ.

[64] ರಾಕ್ಷಸ—ಮಹಾರಾಜನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗಿ, ಪುನಃ ಬಂದು)

महाराजः ! इदं स्यन्दनम् ।

[65] रावणः — (रथमारुह्य)

समावृतं सुरैरद्य सीते द्रक्ष्यसि राघवम् ।
मम चापच्युतैस्तीक्ष्णैर्बाणैराक्रान्तचेतसम् ॥१७॥

(निष्क्रान्तः सपरिवारो रावणः)

[66] सीता — ईश्वराः ! आत्मनः कुलसदृशेन चारित्रेण यद्यहमनुसराम्यार्यपुत्रम् , आर्यपुत्रस्य विजयो भवतु । [इस्सरा ! अत्तणो कुलसदिसेण चारित्तेण जदि अहं अणुसरामि अय्यउत्तं, अय्यउत्तस्स विजओ होदु ।]

(निष्क्रान्ता)

इति पञ्चमोऽङ्कः

---

re-enter) Victory to the great king! Here is the chariot.

[65] RĀVAṆA—*(Mounting the chariot)* To-day, Sīta, you shall see Rāma surrounded by gods (and) his heart beset with sharp arrows shot from my bow. [17]

(Exit Rāvaṇa with retinue)

[66] SĪTĀ—O gods! If I have been following my lord with the faithfulness beseeming my family (tradition), may my lord be victorious. *(Exit)*

END OF THE FIFTH ACT

ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ ! ಇಗೋ ರಥ.

[65] ರಾವಣ—(ರಥವನ್ನು ಹತ್ತಿ) ಎಲೌ ಸೀತೆ, ದೇವತೆಗಳಿಂದ ಸುತ್ತುವರಿಯಲ್ಪಟ್ಟ ರಾಘವನ ಎದೆಗೆ ನನ್ನ ಧನುಸ್ಸಿನಿಂದ ಹೊಡೆಯಲ್ಪಟ್ಟ ತೀಕ್ಷ್ಣವಾದ ಬಾಣಗಳು ನಾಟಕೊಂಡಿರುವುದನ್ನಿಂದು ನೋಡುವಿ. [೧೭]

(ರಾವಣನು ಪರಿವಾರಸಹಿತನಾಗಿ ಹೋಗುತ್ತಾನೆ)

[66] ಸೀತೆ—ದೇವತೆಗಳೆ ! ನನ್ನ ಕುಲಕ್ಕೆ ಸದೃಶವಾದ ಚಾರಿತ್ರ್ಯದಿಂದ ನಾನು ಆರ್ಯಪುತ್ರನನ್ನು ಅನುಸರಿಸುತ್ತಿರುವೆನಾದರೆ, ಆರ್ಯಪುತ್ರನಿಗೆ ವಿಜಯವಾಗಲಿ. (ಹೋಗುತ್ತಾಳೆ)

ಇಂತು ಐದನೆಯ ಅಂಕ

अथ षष्ठोऽङ्कः

(ततः प्रविशति विद्याधरात्रयः)

[2] सर्वे—एते स्मो भो ! एते स्मः ।

[3] प्रथमः— इक्ष्वाकुवंश-विपुलोज्ज्वलदीप्तकेतोः

[4] द्वितीयः— रामस्य रावणवधाय कृतोद्यमस्य ।

[5] तृतीयः— सङ्ग्रामदर्शन-कुतूहल-बद्धचित्ताः

[6] सर्वे— प्राप्ता वयं हिमवतः शिखरात् प्रतूर्णम् ॥

ACT VI

(Then enter three Vidyādharas)

[2] **All**—Here we are, Oh ! here we are !

[3] **The First** — Of Rāma, the large, bright and radiant standard of the Ikṣvāku race,

[4] **The Second**— Of Rāma engaged in the destruction of Rāvaṇa,

[5] **The Third** — The fight (of that Rāma), our minds are filled with eagerness to behold.

[6] **All**—(Hence) we have swiftly arrived (here) from the peak of the Himālayas. [1]

ಆರನೆಯ ಅಂಕ

(ಬಳಿಕ ಮೂವರು ವಿದ್ಯಾಧರರು ಪ್ರವೇಶಿಸುತ್ತಾರೆ)

[2] ಎಲ್ಲರೂ— ಇಗೋ ನಾವಿಲ್ಲಿದ್ದೇವೆ.

[3] ಮೊದಲನೆಯವನು — ಇಕ್ಷ್ವಾಕುವಂಶದ ವಿಶಾಲವೂ ಉಜ್ಜ್ವಲವೂ ಹೊಳೆಯುವುದೂ ಆದ ಧ್ವಜವೇ ಆಗಿರುವ,

[4] ಎರಡನೆಯವನು— ರಾವಣವಧಕ್ಕೆ ಯತ್ನಿಸಿರುವ ರಾಮನ

[5] ಮೂರನೆಯವನು—ಸಂಗ್ರಾಮವನ್ನು ನೋಡುವ ಕುತೂಹಲ ತುಂಬಿದ ಮನಸ್ಸುಳ್ಳವರಾಗಿ

[6] ಎಲ್ಲರೂ— ನಾವು ಹಿಮಾಲಯ ಶಿಖರದಿಂದ ಬೇಗ ಬಂದಿದ್ದೇವೆ. [೧]

[7] प्रथमः — चित्ररथ ! एते देवदेवर्षिसिद्धविद्याधरादयो निरन्तरं नभः कृत्वा स्थिताः । तस्माद्वयमप्येतेषामेतान् गणान् परिहरन्तः स्वैरम् एकान्ते स्थित्वा रामरावणयोर्युद्धविशेषं पश्यामः ।

[8] उभौ — बाढम् । (तथा कृत्वा)

[9] प्रथमः—अहो प्रतिभयदर्शनीया खल्वियं युद्धभूमिः ! इह हि,

[10] रजनिचरशरीरनीरकीर्णा कपिवरवीचियुता वरासिनक्रा ।
उदधिरिव विभाति युद्धभूमी रघुवरचन्द्रशरांशुवृद्धवेगा ॥

---

[7] THE FIRST—Citraratha ! These gods, godly sages, Siddhas, Vidyādharas, and such others are here crowded in the sky. Hence, we too, avoiding the groups of these and remaining aloof, shall freely behold the strange fight between Rāma and Rāvaṇa.

[8] BOTH—Very well. *(They do so)*

[9] THE FIRST—Lo ! This battle-field is an abhorring sight. Here, indeed,

[10] This battle-field appears like an ocean flooded with the water-like corpses of demons, full of wave-like monkey heroes, (infested) with sharp swords that are like crocodiles

---

[7] ಮೊದಲನೆಯವನು — ಚಿತ್ರರಥ! ಈ ದೇವತೆಗಳು, ದೇವರ್ಷಿಗಳು, ಸಿದ್ಧರು, ವಿದ್ಯಾಧರರು ಮುಂತಾದವರು ಆಕಾಶದಲ್ಲಿ ಸ್ಥಳವೇ ಇಲ್ಲದಂತೆ ಮಾಡಿ ನಿಂತಿದ್ದಾರೆ. ಆದ್ದರಿಂದ ನಾವೂ ಇವರ ಈ ಗುಂಪುಗಳನ್ನು ತಪ್ಪಿಸಿ ಕೊಂಡು ನಮ್ಮ ಇಚ್ಛೆಯಂತೆ ಏಕಾಂತದಲ್ಲಿ ನಿಂತು ರಾಮರಾವಣರ ಯುದ್ಧ ವಿಶೇಷವನ್ನು ನೋಡೋಣ.

[8] ಇಬ್ಬರೂ—ಆಗಲಿ. (ಹಾಗೆ ಮಾಡಿ)

[9] ಮೊದಲನೆಯವನು—ಓಹೋ, ಈ ಯುದ್ಧಭೂಮಿ ಅದೆಷ್ಟು ಭಯಂಕರ ವಾಗಿ ಕಾಣಿಸುತ್ತಿದೆ! ಇಲ್ಲಿಯಾದರೋ

[10] ರಾಕ್ಷಸರ (ಮೃತ) ಶರೀರಗಳೆಂಬ ನೀರಿನಿಂದ ತುಂಬಿ, ಕಪಿಶ್ರೇಷ್ಠ ರೆಂಬ ಅಲೆಗಳಿಂದ ಕೂಡಿ, ಉತ್ತಮವಾದ ಕತ್ತಿಯೆಂಬ ಮೊಸಳೆಗಳುಳ್ಳದ್ದಾಗಿ,

[11] द्वितीयः— एवमेतत् ।

[12] एते पादपशैलभग्नशिरसो मुष्टिप्रहारैर्हताः
क्रुद्धैर्वानरयूथपैरतिबलैरुत्पुच्छकर्णैर्वृताः ।
कण्ठग्राहविवृत्ततुङ्गनयनैर्दष्टोष्ठतीव्रैर्मुखैः
शैला वज्रहता इवाशु समरे [1]रक्षोगणाः पातिताः ॥

[1] रक्षोवराः

and where the tides surge with the beam-like arrows of the moon-resembling Rāma. [2]

[11] THE SECOND—Just so.

[12] These Rākṣasa troops,—their heads broken with trees and rocks, slain by blows from the fists, surrounded by the enraged monkey captains who are of great might and have their tails and ears made erect, with eyes upturned and protruding as they are strangled, and with faces fierce on account of bitten lips,—are rapidly felled in the fight, like mountains by the thunderbolt of Indra. [3]

ರಘುವರನೆಂಬ ಚಂದ್ರನ ಬಾಣಗಳೆಂಬ ಕಿರಣಗಳಿಂದ ಹೆಚ್ಚಿದ ವೇಗವುಳ್ಳದ್ದಾಗಿ (ಈ) ಯುದ್ಧಭೂಮಿಯು ಸಮುದ್ರದಂತೆ ಪ್ರಕಾಶಿಸುತ್ತಿದೆ. [೨]

[11] ಎರಡನೆಯವನು—ಅದು ನಿಜ.

[12] ಇಗೋ (ಈ ರಾಕ್ಷಸರ ಗುಂಪುಗಳು) ಮರಗಳಿಂದಲೂ ಬೆಟ್ಟಗಳಿಂದಲೂ ಮುರಿಯಲ್ಪಟ್ಟ ಕತ್ತುಗಳುಳ್ಳವರಾಗಿ ಗುದ್ದಿನ ಏಟುಗಳಿಂದ ಹತರಾಗಿದ್ದಾರೆ! ಸಿಟ್ಟಿಗೆದ್ದು ಬಾಲ ನಿಗರಿಸಿರುವ ತುಂಬ ಬಲಶಾಲಿಗಳಾದ ವಾನರ ಯೂಥಪತಿಗಳಿಂದ ಸುತ್ತುವರಿಯಲ್ಪಟ್ಟಿದ್ದಾರೆ! ಕುತ್ತಿಗೆ ಹಿಸುಕಲ್ಪಟ್ಟು ತಿರುವುಮುರುವಾಗಿ ಹೊರಕ್ಕೆ ಬಂದ ಕಣ್ಣುಗುಡ್ಡೆಗಳುಳ್ಳ ಮತ್ತು ತುಟಿ ಕಚ್ಚಿರುವುದರಿಂದ ಉಗ್ರವಾದ ಮುಖಗಳಿಂದ ಕೂಡಿದ ಈ ರಾಕ್ಷಸರ ಗುಂಪುಗಳು ವಜ್ರಾಯುಧದಿಂದ ಕೆಡವಲ್ಪಟ್ಟ ಬೆಟ್ಟಗಳಂತೆ ಅದೆಷ್ಟು ಬೇಗ ಯುದ್ಧದಲ್ಲಿ ಕೆಡವಲ್ಪಟ್ಟಿರುವುವು! [೩]

[13] तृतीयः—एते चापि द्रष्टव्या भवद्भ्याम् ;

[14] निशित-विमल-खड्गाः क्रोधविस्फारिताक्षा
विमल-विकृत-दंष्ट्रा नीलजीमूतकल्पाः ।
हरिगणपतिसैन्यं हन्तुकामाः समन्ताद्
[1]रभस-विवृत-वक्त्रा राक्षसाः [2]सम्पतन्तः ॥४॥

[15] प्रथमः—अहो तु खलु,

[16] बाणाः पात्यन्ते राक्षसैर्वानरेषु

---

[1] रभसविकृतवक्त्रा [2] सम्पतन्ति

---

[13] The Third—And these too, should be seen by both of you;

[14] With sharp and bright swords, with eyes widened by rage, with shining but hideous teeth, these demons resembling blue clouds, are rushing in from all sides, with mouths gaping in their speed, desirous of slaying the troops of the leaders of the monkey host. [4]

[15] The First—Oh, indeed!

[16] Arrows are showered by the Rakṣasas upon the monkeys;

---

[13] ಮೂರನೆಯವನು—ಇವರೂ ನಮ್ಮಿಂದ ನೋಡಲ್ಪಡಬೇಕಾದವರು—

[14] ಹರಿತವೂ ಸ್ವಚ್ಛವೂ ಆದ ಖಡ್ಗಗಳನ್ನು ಹಿಡಿದ, ಕೋಪದಿಂದ ವಿಶಾಲವಾದ ಕಣ್ಣುಗಳೂ ಶುಭ್ರವಾಗಿದ್ದರೂ ಸೊಟ್ಟಸೊಟ್ಟಗಿರುವ ಹಲ್ಲುಗಳೂ ಉಳ್ಳ, ನೀಲಿಮೋಡಗಳಂತಿರುವ, ರಭಸದಲ್ಲಿ ಬಾಯಿ ತೆರೆದಿರುವ ಈ ರಾಕ್ಷಸರು ಕಪಿದಳಪತಿಗಳ ಸೈನ್ಯವನ್ನು ಕೊಲ್ಲುವ ಇಚ್ಛೆಯುಳ್ಳವರಾಗಿ ಎಲ್ಲ ಕಡೆ ಗಳಿಂದಲೂ ಮೇಲೆರಗುತ್ತಿದ್ದಾರೆ. [೪]

[15] ಮೊದಲನೆಯವನು—ಇದೆಷ್ಟು ವಿಸ್ಮಯಕರ!

[16] ರಾಕ್ಷಸರಿಂದ ವಾನರರ ಮೇಲೆ ಬಾಣಗಳು ಸುರಿಸಲ್ಪಡುತ್ತಿವೆ.

[17] द्वितीयः— शैलाः क्षिप्यन्ते वानरैर्नैर्ऋतेषु ।
[18] तृतीयः— मुष्टिप्रक्षेपैर्जानुसङ्घट्टनैश्च
[19] सर्वे— भीमश्चित्र भोः ! सम्प्रमर्दः प्रवृत्तः ॥५॥
[20] प्रथमः—रावणमपि पश्येतां भवन्तौ,
[21] कनक-रचित-दण्डां शक्तिमुल्लालयन्तं
[1]विमल-विकृत-दंष्ट्रं स्यन्दनं वाहयन्तम् ।
उदय-शिखरि-मध्ये पूर्णबिम्बं शशाङ्कं
ग्रहमिव भगणेशं राममालोक्य रुष्टम् ॥६॥

[1] विकृतवदनदंष्ट्रं

[17] THE SECOND—Mountains are hurled by the monkeys upon the demons;
[18] THE THIRD—And with blows from fists and the intertwining of knees;
[19] ALL—Lo, a terrible and strange fight has started. [5]
[20] THE FIRST—Look both of you at Rāvaṇa,—
[21] Whirling a spear of gold handle and driving the chariot, displaying bright and hideous teeth, and furious on

[17] ಎರಡನೆಯವನು—ವಾನರರಿಂದ ರಾಕ್ಷಸರ ಮೇಲೆ ಬೆಟ್ಟಗಳೇ ಎಸೆಯಲ್ಪಡುತ್ತಿವೆ.
[18] ಮೂರನೆಯವನು—ಗುದ್ದಿನ ಹೊಡೆತಗಳಿಂದಲೂ ಮಂಡಿಗೆ ಡಿಕ್ಕಿ ಕೊಡುವುದರಿಂದಲೂ
[19] ಎಲ್ಲರೂ—ಭಯಂಕರವಾದ ತಿಕ್ಕಾಟ ಆರಂಭವಾಗಿದೆ; (ಇದು) ವಿಚಿತ್ರವಯ್ಯಾ! [೫]
[20] ಮೊದಲನೆಯವನು—ರಾವಣನನ್ನೂ ನೋಡಿ.
[21] ಚಿನ್ನದಿಂದ ರಚಿತವಾದ ಹಿಡಿಯುಳ್ಳ 'ಶಕ್ತಿ' ಆಯುಧವನ್ನು ತಿರುಗಿಸುತ್ತಾ, ರಥವನ್ನು ನಡೆಸುತ್ತಿರುವ, ಉದಯಪರ್ವತದ ಮಧ್ಯದ (ಶಿಖರದ)

22 द्वितीयः—राममपि पश्येतां भवन्तौ ।

23 सव्येन चापमवलम्ब्य करेण वीर-
मन्येन सायकवरं परिवर्तयन्तम् ।
भूमौ स्थितं रथगतं रिपुमीक्षमाणं
क्रौञ्चं यथा गिरिवरं युधि कार्तिकेयम् ॥७॥

24 तृतीयः—हहह !

---

seeing Rāma, like the planet (Rāhu) on beholding the full-orbed moon, the lord of all the stars, on the central peak of the East mount. [6]

22 THE SECOND—Behold Rāma also,—

23 Holding the bow in his left hand and turning a fierce good arrow by the other, himself standing on the ground and gazing at the foe seated in the chariot, just as the war-god (Kārtikeya) gazes in battle at the great Krauñca mountain. [7]

24 THE THIRD—Ha, ha, ha!

ಮೇಲಿರುವ ನಕ್ಷತ್ರರಾಜನಾದ ಪೂರ್ಣಬಿಂಬದ ಚಂದ್ರನನ್ನು ಕಂಡ ರಾಹುಗ್ರಹದಂತೆ ರಾಮನನ್ನು ಕಂಡು ಕೋಪಗೊಂಡಿರುವ, ಮತ್ತು ಸ್ವಚ್ಛವೂ ಸೊಟ್ಟಸೊಟ್ಟಗೂ ಇರುವ ಹಲ್ಲುಗಳುಳ್ಳ (ಈ ರಾವಣನನ್ನೂ ನೋಡಿ). [೬]

22 ಎರಡನೆಯವನು—ರಾಮನನ್ನೂ ನೋಡಿ—

23 ಎಡಗೈಯಲ್ಲಿ ಧನುಸ್ಸನ್ನು ಹಿಡಿದು, ಇನ್ನೊಂದು ಕೈಯಿಂದ ವೀರೋಚಿತವಾದ ಉತ್ತಮವಾದ ಬಾಣವೊಂದನ್ನು ತಿರುಗಿಸುತ್ತಾ, ತಾನು ನೆಲದ ಮೇಲೆ ನಿಂತೇ ರಥದಲ್ಲಿರುವ ಶತ್ರುವನ್ನು ನೋಡುತ್ತಾ, ಯುದ್ಧದಲ್ಲಿ ಕ್ರೌಂಚಪರ್ವತವನ್ನು ನೋಡುತ್ತಿದ್ದ ಕಾರ್ತಿಕೇಯನಂತಿರುವ (ರಾಮನನ್ನೂ ನೋಡಿ).

24 ಮೂರನೆಯವನು—ಹಹಹ!

[25] रावणेन विमुक्तेयं शक्तिः कालान्तकोपमा ।
रामेण स्मयमानेन द्विधा छिन्ना धनुष्मता ॥८॥

[26] प्रथमः—
शक्तिं निपातितां दृष्ट्वा क्रोधविस्फारितेक्षणः ।
रामं प्रत्यैषवं वर्षमभिवर्षति रावणः ॥९॥

[27] द्वितीयः—अहो रामस्य शोभा !

[28] एता रावणजीमूताद्बाणधारा विनिस्सृताः ।
विभान्ति राममासाद्य वारिधारा वृषं यथा ॥१०॥

---

[25] This spear, resembling Death and hurled by Rāvaṇa, has been split into two by the smiling archer Rāma. [8]

[26] The First—Beholding his spear hit down, Rāvaṇa, with eyes widened by rage, is pouring a shower of arrows upon Rāma. [9]

[27] The Second—Ah, the beauty of Rāma!

[28] These arrow-showers pouring down from the cloud, viz., Rāvaṇa, and falling on Rāma, look like the showers of water pouring on a bull. [10]

---

[25] ರಾವಣನಿಂದ ಎಸೆಯಲ್ಪಟ್ಟ, ಕಾಲಾಂತಕನನ್ನು ಹೋಲುವ 'ಶಕ್ತಿ' ಆಯುಧವು ನಗುತ್ತಿರುವ ಬಿಲ್ಲುಗಾರನಾದ ರಾಮನಿಂದ ಎರಡಾಗಿ ತುಂಡರಿಸಲ್ಪಟ್ಟಿತು ! [೮]

[26] ಮೊದಲನೆಯವನು—'ಶಕ್ತಿ' ಆಯುಧ ಕೆಡವಲ್ಪಟ್ಟುದನ್ನು ಕಂಡು ಕಡುಕೋಪದಿಂದ ಅಗಲವಾದ ಕಣ್ಣುಗಳುಳ್ಳ ರಾವಣನು ರಾಮನ ಮೇಲೆ ಬಾಣಗಳ ಮಳೆಯನ್ನೇ ಸುರಿಸುತ್ತಿದ್ದಾನೆ. [೯]

[27] ಎರಡನೆಯವನು—ರಾಮನ ಸೊಬಗು ಅದೆಷ್ಟು ಆಶ್ಚರ್ಯಕರ!

[28] ರಾವಣನೆಂಬ ಮೋಡದಿಂದ ಹೊರಹೊರಟ ಈ ಬಾಣಧಾರೆಗಳು ರಾಮನನ್ನು ಸೇರಿ, ವೃಷಭದ ಮೇಲೆ ಬೀಳುವ ನೀರಿನ ಧಾರೆಗಳಂತೆ ಕಂಗೊಳಿಸುತ್ತಿವೆ. [೧೦]

[29] तृतीयः—एष एषः;

[30] कनकरचित-चापं तीक्ष्णमुद्यम्य शीघ्रं
रणशिरसि सुघोरं बाणजालं विधून्वन् ।
रथगतमभियान्तं रावणं याति पद्भ्यां
गजपतिमिव मत्तं तीक्ष्णदंष्ट्रो मृगेन्द्रः ॥११॥

[31] सर्वे—अये, ज्वलित इव प्रभयायं देशः ! किन्नु खल्विदम् ?

[32] प्रथमः — आ ! युद्धसामान्यजनितशङ्केन महेन्द्रेण प्रेषितो मातलिवाहितो रथः ।

---

[29] THE THIRD—And here, (he),

[30] Swiftly raising his fierce bow made of gold and throwing out a dreadful net work of arrows in the van of the fight, advances on foot towards Rāvaṇa mounted on a chariot and rushing against him like a sharp-toothed lion advancing towards a rutting tusker. [11]

[31] ALL—Ey, this place is lit up, as it were, with a radiance. What could this be?

[32] THE FIRST—Ah! It is the chariot driven by Mātali

---

[29] ಮೂರನೆಯವನು—ಇಗೋ ಈ (ರಾಮನು)

[30] ಚಿನ್ನದಿಂದಾದ ಉಗ್ರವಾದ ಧನುಸ್ಸನ್ನು ಬಲು ಬೇಗ ಎತ್ತಿಕೊಂಡು ಯುದ್ಧದ ಮುನ್ನಾಲುಗಳಲ್ಲಿ ತುಂಬ ಘೋರವಾದ ಬಾಣಜಾಲಗಳನ್ನೇ ಬೀಸುತ್ತಾ, ರಥದಲ್ಲಿ ಕುಳಿತು ಮೇಲೇರಿ ಬರುತ್ತಿರುವ ರಾವಣನಿಗಿದಿರಾಗಿ, ಬರಿಯ ಕಾಲಿನಿಂದಲೇ ಸಾಗುತ್ತಿದ್ದಾನೆ,—ಮದಿಸಿದ ಸಲಗನನ್ನು ತೀಕ್ಷ್ಣವಾದ ಕೋರೆ ಹಲ್ಲಿನ ಸಿಂಹವು ಇದಿರಿಸಿ ಹೋಗುವಂತೆ. [೧೧]

[31] ಎಲ್ಲರೂ—ಅಯೇ! ಈ ಪ್ರದೇಶವು ಪ್ರಭೆಯಿಂದ ಪ್ರಕಾಶಗೊಂಡಂತಿದೆ! ಇದೇನಿದು ?

[32] ಮೊದಲನೆಯವನು—ಆ! (ಇದು) ಮಾತಲಿಯೇ ನಡೆಸುತ್ತಿರುವ

33 द्वितीयः—उपस्थितं मातलिं दृष्ट्वा तस्य वचनाद्रथमारूढवान् रामः ।
34 तृतीयः—एष हि,

35 सुरवर-जय-दर्प-देशिकेऽस्मिन्[1]
दितिसुत-नाशकरे रथे विभाति ।
रजनिचर-विनाश-कारणः[2] सन्
त्रिपुरवधाय यथा पुरा कपर्दी ॥१२॥

36 प्रथमः—अहो महत् प्रवृत्तं युद्धम् ।

---

[1] सुरवरविजयप्रदेशिकेऽस्मिन् [2] ०विनाशकारणेऽस्मिंस्त्रिपुर०

---

and sent by the great Indra who is apprehensive as the fight is so equal!

33 THE SECOND — Seeing Mātali standing by his side, Rāma has mounted the chariot, on his words.

34 THE THIRD—And he,

35 Being instrumental to the demon's destruction, shines in this chariot which is the destroyer of Diti's children and the guide for Indra's victory and valour, just like S'iva (who shone) before at the massacre of the Three Cities. [12]

36 THE FIRST--Oh! a great fight has come up!

ರಥ! ಯುದ್ಧವು ಸಮನಾಗಿ ಸಾಗುತ್ತಿರುವುದರಿಂದ ಹೆದರಿಕೆ ಉಂಟಾದ ಮಹೇಂದ್ರನಿಂದ ಕಳುಹಿಸಲ್ಪಟ್ಟಿರುವುದು.

33 ಎರಡನೆಯವನು—ಹತ್ತಿರ ಬಂದ ಮಾತಲಿಯನ್ನು ಕಂಡು, ಅವನ ಮಾತಿನ ಮೇಲೆ ರಾಮನು ರಥಾರೂಢನಾಗಿದ್ದಾನೆ.

34 ಮೂರನೆಯವನು—ಇಗೋ ಈತ—

35 ಇಂದ್ರನಿಗೆ ಜಯವನ್ನೂ ದರ್ಪವನ್ನೂ ಉಂಟುಮಾಡತಕ್ಕ ಮತ್ತು ದೈತ್ಯರನ್ನು ನಾಶಮಾಡತಕ್ಕ ಈ ರಥದಲ್ಲಿ ನಿಶಾಚರನ ನಾಶಕ್ಕೆ ಕಾರಣನಾಗಿ, ಪ್ರಕಾಶಿಸುತ್ತಿದ್ದಾನೆ,—ಹಿಂದೆ ತ್ರಿಪುವರವಧಕ್ಕೆ ತೊಡಗಿದ ಶಿವನಂತೆ. [೧೨]

36 ಮೊದಲನೆಯವನು—ಅಹೋ ದೊಡ್ಡ ಯುದ್ಧವೇ ಆರಂಭವಾಯಿತು!

37 शरवर-परिपीत-तीव्रबाणं नरवर-नैर्ऋतयोः समीक्ष्य युद्धम् ।
चिरत-विविध-शस्त्रपातमेते हरिवर-राक्षस-सैनिकाः स्थिताश्च ॥

38 द्वितीयः—अहो तु खलु,

39 चारीभिरेतौ परिवर्तमानौ रथे स्थितौ बाणगणान् वमन्तौ ।
स्वरश्मिजालैर्धरणिं दहन्तौ सूर्याविव द्वौ नभसि भ्रमन्तौ ॥

40 तृतीयः— रावणमपि पश्येतां भवन्तौ ।

---

37 These soldiers of the monkey-chief and of the demon having given up the hurling of different weapons, stand simply gazing at the fight between the demon and the king of men, wherein the sharp arrows (of one) are swallowed by the excellent shafts (of the other). [13]

38 The Second—Ah, indeed!

39 These two seated in chariots moving round with war-like motion, and discharging flights of arrows, are like two Suns wandering in the sky, scorching the earth through the net-works of their rays. [14]

40 The Third—Both of you look at Rāvaṇa also, who,

---

37 ವೀರ ಮಾನವನಿಗೂ ರಾಕ್ಷಸನಿಗೂ ಮಧ್ಯೆ ಒಬ್ಬನ ಶ್ರೇಷ್ಠವಾದ ಶರಗಳು ಮತ್ತೊಬ್ಬನ ತೀವ್ರವಾದ ಬಾಣಗಳನ್ನು ನುಂಗುತ್ತಾ ನಡೆಯುತ್ತಿರುವ ಯುದ್ಧವನ್ನು ಕಂಡು ವಿವಿಧವಾದ ಶಸ್ತ್ರಪ್ರಹಾರಗಳನ್ನು ನಿಲ್ಲಿಸಿ ಈ ಕಪಿಮುಖ್ಯರ ಮತ್ತು ರಾಕ್ಷಸರ ಸೈನಿಕರು (ಬೆರಗಾಗಿ) ನಿಂತುಬಿಟ್ಟಿದ್ದಾರೆ. [೧೩]

38 ಎರಡನೆಯವನು—ಏನಾಶ್ಚರ್ಯ!

39 ರಥಗಳಲ್ಲಿ ಕುಳಿತು 'ಚಾರೀ' ಕ್ರಮದಿಂದ ವರ್ತುಳಾಕಾರವಾಗಿ ಸುತ್ತುತ್ತಾ, ಬಾಣರಾಶಿಗಳನ್ನೇ ಹೊರಗೆಡವುತ್ತಿರುವ ಇವರಿಬ್ಬರೂ ಆಕಾಶದಲ್ಲಿ ಸುತ್ತುತ್ತಾ ತಮ್ಮ ಕಿರಣಜಾಲಗಳಿಂದ ಭೂಮಿಯನ್ನು ಸುಡುತ್ತಿರುವ ಇಬ್ಬರು ಸೂರ್ಯರಂತೆ ಇದ್ದಾರೆ. [೧೪]

40 ಮೂರನೆಯವನು—ರಾವಣನನ್ನು ನೋಡಿ—

[41] शरैर्भीमवेगैर्हयान् मर्दयित्वा ध्वजं चापि शीघ्रं बलेनाभिहत्य ।
महद्बाणवर्षं सृजन्तं नदन्तं हसन्तं नृदेवं भृशं भीषयन्तम् ॥

[42] प्रथमः—एष हि रामः,

[43] स्थानाक्रामण-वामनीकृत-तनुः किञ्चित् समाश्वास्य वै
तीव्रं बाणमवेक्ष्य रक्तनयनो मध्याह्नसूर्यप्रभः ।
व्यक्तं मातलिना स्वयं नरपतिर्दत्तास्पदो वीर्यवान्
क्रुद्धः संहितवान् वरास्त्रममितं पैतामहं पार्थिवः ॥१६॥

---

[41] Having hit down the horses with arrows of terrible speed and swiftly having attacked the banner by force, has been roaring and creating a great shower of arrows and is trying much to frighten the lord of men who is smiling.

[42] The First—Here is Rāma—

[43] His body is dwarfed as he stands firm repelling a charge; and after taking breath a little, seeing a pointed arrow, he is with blood-red eyes glowing like the mid-day sun; the heroic lord of men is now openly given a clear course by

---

[41] ಭಯಂಕರವಾದ ವೇಗವುಳ್ಳ ಬಾಣಗಳಿಂದ ಕುದುರೆಗಳನ್ನು ಮರ್ದಿಸಿ, ಧ್ವಜದ ಮೇಲೂ ಬಲ ಪ್ರಯೋಗದಿಂದ ಶೀಘ್ರವಾಗಿ ಧಾಳಿಮಾಡಿ, ಬಾಣಗಳ ದೊಡ್ಡ ಮಳೆಯನ್ನೇ ಸೃಷ್ಟಿಸುತ್ತಾ, ಕುಣಿಯುತ್ತಾ, ನಗುತ್ತಿರುವ ನರಪತಿ ರಾಮನನ್ನು ವಿಶೇಷವಾಗಿ ಹೆದರಿಸುತ್ತಾ (ಇರುವ ರಾವಣನನ್ನೂ ನೋಡಿ).

[42] ಮೊದಲನೆಯವನು—ಈ ರಾಮನಾದರೋ—

[43] ನಿಂತಲ್ಲೇ ಆಕ್ರಮಣವನ್ನೆದುರಿಸಲು ಕುಳ್ಳಾಗಿ ಅಡಗಿಸಿಕೊಂಡ ದೇಹವುಳ್ಳವನಾಗಿದ್ದಾನೆ; ಸ್ವಲ್ಪ ಚೇತರಿಸಿಕೊಂಡು, ತೀವ್ರವಾದ ಬಾಣ (ಬರುತ್ತಿರುವುದನ್ನು) ಕಂಡು ಕಣ್ಣು ಕೆಂಪಾಗಿ ಮಧ್ಯಾಹ್ನದ ಸೂರ್ಯನಂತೆ ಜ್ವಲಿಸುತ್ತಿದ್ದಾನೆ; ವೀರ್ಯಶಾಲಿಯಾದ ನರಪತಿಯು ಸ್ವಯಂ ಮಾತಲಿಯಿಂದ ವ್ಯಕ್ತವಾಗಿಯೇ

44 द्वितीयः—एतदस्त्रम्,

45 रघुवरभुजवेग-विप्रमुक्तं ज्वलन-दिवाकर-युक्त-तीक्ष्णधारम्।
रजनिचरवरं निहत्य सङ्ख्ये पुनरभिगच्छति राममेव शीघ्रम्॥

46 सर्वे—हन्त [1]निपातितो रावणः!

47 प्रथमः—रावणं निहतं दृष्ट्वा पुष्पवृष्टिर्निपातिता[2]।
एता नदन्ति गम्भीरं भेर्यस्त्रिदिवसद्मनाम्[3]॥१८॥

---

[1] पतितो.... [2] ०दिवश्च्युता [3] भेर्यस्त्रिदिववर्त्मसु

Mātali himself; and getting enraged, the king has fixed the unrivalled excellent missile presided over by Brahma. [16]

44 The Second—This missile,

45 Discharged by the force of Rāma's arm, its sharp edge associated with Fire and Sun, will soon come back to Rāma himself, after slaying the demon-king in battle. [17]

46 All—Ah, Rāvaṇa is hit down!

47 The First—Seeing Rāvaṇa hit down, a shower of flowers has poured down; and these drums of gods are roaring loudly. [18]

ಅವಕಾಶಕೊಡಲ್ಪಟ್ಟವನಾಗಿದ್ದಾನೆ; ಭೂಪಾಲನಾದ ರಾಮನು ಕೋಪಗೊಂಡವನಾಗಿ ಅಮಿತವೂ ಶ್ರೇಷ್ಠವೂ ಆದ ಬ್ರಹ್ಮಾಸ್ತ್ರದ ಸಂಧಾನಮಾಡಿಬಿಟ್ಟದ್ದಾನೆ.

44 ಎರಡನೆಯವನು—ಈ ಅಸ್ತ್ರವೋ—

45 ರಘುವರನ ಭುಜಗಳ ವೇಗದಿಂದ ಬಿಡಲ್ಪಟ್ಟು, ಅಗ್ನಿ ಮತ್ತು ಸೂರ್ಯರಿಂದ ಕೂಡಿಕೊಂಡ ಹರಿತವಾದ ಅಲಗುಳ್ಳದ್ದಾಗಿ, ಯುದ್ಧದಲ್ಲಿ ರಾಕ್ಷಸೇಂದ್ರನನ್ನು ಕೊಂದು ಪುನಃ ರಾಮನನ್ನೇ ಶೀಘ್ರವಾಗಿ ಬಂದು ಸೇರುತ್ತಿದೆ. [೧೭]

46 ಎಲ್ಲರೂ—ಅಯ್ಯೋ! ರಾವಣ ಕೆಳಕ್ಕೆ ಕೆಡವಲ್ಪಟ್ಟ!

47 ಮೊದಲನೆಯವನು—ರಾವಣ ನಿಹತನಾದುದನ್ನು ಕಂಡು ಹೂ ಮಳೆ ಸುರಿಯಲ್ಪಟ್ಟದೆ. ಇಗೋ ದೇವದುಂದುಭಿಗಳು ಗಂಭೀರವಾಗಿ ಮೊಳಗುತ್ತಿವೆ.

[48] द्वितीयः—भवतु । सिद्धं देवकार्यम् !

[49] प्रथमः—तदागम्यताम् । वयमपि तावत्सर्वहितं रामं संभावयिष्याम: ।

[50] उभौ—बाढम् । प्रथम: कल्प: । (निष्क्रान्ताः सर्वे)

[51] विष्कम्भकः[1]

[52] (ततः प्रविशति रामः)

[53] रामः—हत्वा रावणमाहवेऽद्य तरसा मद्बाणवेगार्दितं
कृत्वा चापि विभीषणं शुभमतिं लङ्केश्वरं साम्प्रतम् ।

---

[1] इति षष्ठोऽङ्कः

---

[48] THE SECOND—Well; the task of the gods has been accomplished.

[49] THE FIRST—Come along, then. We also shall greet Rāma, the benefactor of all.

[50] BOTH—Well; an excellent idea. *(Exeunt omnes)*

[51] END OF THE PRELUDE

[52] *(Then enters Rāma)*

[53] RĀMA — Very soon having slain Rāvaṇa who was hurt by the force of my shafts in battle to day, having also

---

[48] ಎರಡನೆಯವನು—ಒಳ್ಳೆಯದು ; ದೇವಕಾರ್ಯ ಸಿದ್ಧಿಸಿತು !

[49] ಮೊದಲನೆಯವನು—ಆದ್ದರಿಂದ ಬಾ. ನಾವೂ ಸರ್ವಹಿತ (ಸಾಧಕ) ನಾದ ರಾಮನನ್ನು ಆದರಿಸೋಣ.

[50] ಇಬ್ಬರೂ—ಆಗಲಿ, ಉತ್ತಮ ಕಲ್ಪ. (ಎಲ್ಲರೂ ಹೋಗುತ್ತಾರೆ)

[51] ಇಂತು ವಿಷ್ಕಂಭಕ

[52] (ಬಳಿಕ ರಾಮನು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[53] ರಾಮ—ಯುದ್ಧದಲ್ಲಿಂದು ನನ್ನ ಬಾಣವೇಗದಿಂದ ಪೀಡಿತನಾಗಿದ್ದ ರಾವಣನನ್ನು ಬೇಗ ಕೊಂದು, ಮತ್ತು ಶುಭಮತಿಯಾದ ವಿಭೀಷಣನನ್ನು

तीर्त्वा चैवमनल्पसत्त्वचरितं दोर्भ्यां प्रतिज्ञार्णवं
लङ्कामभ्युपयामि बन्धुसहितः [1]सीतां समाश्वासितुम् ॥

54 (प्रविश्य) लक्ष्मणः—जयतु आर्यः ! आर्य ! एषा ह्यार्यायस्य समीपमुपसर्पति ।

55 रामः—वत्स लक्ष्मण !

56 अपायाच्च[2] हि वैदेह्या उषिताया रिपुक्षये ।
दर्शनात् सांप्रतं धैर्यं मन्युर्मे वारयिष्यति ॥२०॥

---

[1] सीतासमाश्वासने [2] अपायश्च हि

---

made the virtuous-minded Vibhīṣaṇa lord of Laṅkā now, and having thus swam with both my arms across the ocean of vows of no insignificant spirited deeds (—roamings of sea-creatures—), I shall proceed together with my relatives to Laṅkā in order to console Sītā. [19]

54 *(Entering)* Lakṣmaṇa–Victory to my brother! Brother, my noble sister-in-law is approaching you here.

55 Rāma—-Dear Lakṣmaṇa,

56 Because of her misfortune, anger checks my courage now from beholding Vaidehī who has dwelt in the house of an enemy. [20]

ಈಗ ಲಂಕೇಶ್ವರನನ್ನಾಗಿ ಮಾಡಿ, ಹೀಗೆಯೇ ಸ್ವಲ್ಪವಲ್ಲದ ಸತ್ವಚರಿತಗಳುಳ್ಳ ಪ್ರತಿಜ್ಞಾಸಾಗರವನ್ನುಎರಡು ತೋಳುಗಳಿಂದಲೂ (ಈಜಿ) ದಾಟಿ, ಸೀತೆಯನ್ನು ಸಂತೈಸುವುದಕ್ಕಾಗಿ ಬಂಧುಸಹಿತನಾಗಿ ಲಂಕಾಭಿಮುಖವಾಗಿ ಹೋಗುತ್ತಿದ್ದೇನೆ.

54 (ಪ್ರವೇಶಿಸಿ) ಲಕ್ಷ್ಮಣ — ಆರ್ಯನಿಗೆ ಜಯವಾಗಲಿ. ಆರ್ಯ, ಇಗೋ ಆರ್ಯೆಯೇ ಆರ್ಯನ ಸಮೀಪಕ್ಕೆ ಬರುತ್ತಿದ್ದಾಳೆ.

55 ರಾಮ— ವತ್ಸ ಲಕ್ಷ್ಮಣ !

56 ಶತ್ರುವಿನ ಮನೆಯಲ್ಲಿ ವಾಸಮಾಡಿದ ವೈದೇಹಿಯ ದುರದೃಷ್ಟದಿಂದಲೂ ಕೂಡ ಅವಳನ್ನು ನೋಡದಂತೆ (ನನ್ನ) ಕೋಪ ನನ್ನ ಧೈರ್ಯವನ್ನು ತಡೆಯುತ್ತಿದೆ. [೨೦]

57 लक्ष्मणः—यदाज्ञापयत्यार्यः । (निष्क्रान्तः)

58 (प्रविश्य) विभीषणः—जयतु देवः !

59 एषा हि राजंस्तव धर्मपत्नी त्वद्बाहुवीर्येण विधूतदुःखा ।
लक्ष्मीः पुरा दैत्यकुलच्युतेव तव प्रसादात् समुपस्थिता सा ॥

60 रामः — विभीषण ! तत्रैव तावत्तिष्ठतु रजनिचरावमर्शजातकल्मषा [1]इक्ष्वाकुकुलस्याङ्कभूता राजानं दशरथं पितरमुद्दिश्य न युक्तं भो लङ्काधिपते ! मां द्रष्टुम्[2] । अपि च,

---

[1] a इक्ष्वाकुलन्यङ्कभूता; b इक्ष्वाकुकुलावमानसमुच्यतपताकाभूता [2] वक्तुम्

---

57 LAKṢMAṆA—As my brother commands. *(Exit)*

58 *(Entering)* VIBHĪṢAṆA—Victory to my lord!

59 Here has come, O king! that faithful wife of yours, whose misery has been removed by the valour of your arms and who is like goddess Lakṣmī formerly released from the demon's house, by your favour. [21]

60 RĀMA—Vibhīṣaṇa, let her stay here alone; sullied by the contact of the demon, she has become a stigma on the Ikṣvāku family. O lord of Laṅkā, with due regard to king Das'aratha, my father, it is not proper that she should see me. Moreover—

---

57 ಲಕ್ಷ್ಮಣ—ಆರ್ಯನ ಅಪ್ಪಣೆಯಂತೆ. (ಹೋಗುತ್ತಾನೆ)

58 (ಪ್ರವೇಶಿಸಿ) ವಿಭೀಷಣ—ದೇವನಿಗೆ ಜಯವಾಗಲಿ.

59 ರಾಜನೇ, ನಿನ್ನ ಬಾಹುಗಳ ವೀರ್ಯದಿಂದ ಪರಿಹೃತವಾದ ದುಃಖವುಳ್ಳ ನಿನ್ನ ಧರ್ಮಪತ್ನಿಯು ಇಗೋ ನಿನ್ನ ಅನುಗ್ರಹದಿಂದ ಬಂದಿದ್ದಾಳೆ,— ಹಿಂದೆ ದೈತ್ಯ ಕುಲದೊಳಗೆ ಸಿಕ್ಕಿಕೊಂಡಿದ್ದ ಲಕ್ಷ್ಮಿಯು (ಪುನಃ ನಾರಾಯಣನಲ್ಲಿಗೆ) ಬಂದ ಹಾಗೆ. [೨೧]

60 ರಾಮ – ವಿಭೀಷಣ, ರಾಕ್ಷಸನ ಸ್ಪರ್ಶದಿಂದುಂಟಾದ ಕಲ್ಮಷವುಳ್ಳವಳೂ ಇಕ್ಷ್ವಾಕುಕುಲಕ್ಕೆ ಕಳಂಕಪ್ರಾಯಳೂ ಆದ ಅವಳು ಅಲ್ಲಿಯೇ ನಿಲ್ಲಲಿ. ನನ್ನ

[61] मज्जमानमकार्येषु पुरुषं विषयेषु वै ।
निवारयति यो राजन् स मित्रं रिपुरन्यथा ॥२२॥

[62] विभीषणः—प्रसीदतु देवः ।

[63] रामः—नार्हति भवानतः परं पीडयितुम् ।

[64] (प्रविश्य) लक्ष्मणः—जयत्वार्यः ! आर्यस्याभिप्रायं श्रुत्वैवाग्नि-प्रवेशाय प्रसादं प्रतिपालयत्यार्या ।

[65] रामः—लक्ष्मण ! अस्याः पतिव्रतायाश्छन्दमनुतिष्ठ ।

---

[61] O king! one who prevents a person from being merged in unworthy objects of the senses is a friend; contrary to this, (he) is a foe. [22]

[62] VIBHĪṢAṆA—May it please you, my lord!

[63] RĀMA—You should not trouble me any further.

[64] (*Entering*) LAKṢMAṆA—Victory to my brother! Just after hearing your intention, sister-in-law awaits your permission to enter into fire.

[65] RĀMA—Lakṣmaṇa, act as per the wish of her who is devoted to her husband.

ತಂದೆ ದಶರಥರಾಜನನ್ನುದ್ದೇಶಿಸಿಯಾದರೂ ಅವಳು ನನ್ನನ್ನು ನೋಡುವುದು ಯುಕ್ತವಲ್ಲ, ಎಲೌ ಲಂಕಾಧಿಪತಿಯೇ! ಮತ್ತು

[61] ಅಕಾರ್ಯಗಳಲ್ಲೂ ವಿಷಯಸುಖಗಳಲ್ಲೂ ಮುಳುಗಿ ಹೋಗುತ್ತಿರುವವನನ್ನು ಯಾವನು ತಡೆಯುತ್ತಾನೋ ಅವನೇ ಮಿತ್ರ; ಅನ್ಯಪ್ರಕಾರವಾಗಿ ತಡೆಯುವವನು ಶತ್ರು. [೨೨]

[62] ವಿಭೀಷಣ—ದೇವನು ಪ್ರಸನ್ನನಾಗಲಿ.

[63] ರಾಮ—ನೀನು ಇನ್ನು ಹೆಚ್ಚಾಗಿ ಪೀಡಿಸಬಾರದು.

[64] (ಪ್ರವೇಶಿಸಿ) ಲಕ್ಷ್ಮಣ—ಆರ್ಯನಿಗೆ ಜಯವಾಗಲಿ. ಆರ್ಯನ ಅಭಿಪ್ರಾಯವನ್ನು ಕೇಳಿ ತಿಳಿದು, ಆರ್ಯೆ ಅಗ್ನಿಪ್ರವೇಶಮಾಡಲು (ಆರ್ಯನ) ಅನುಮತಿಯನ್ನು ಎದುರು ನೋಡುತ್ತಿದ್ದಾಳೆ.

[65] ರಾಮ—ಲಕ್ಷ್ಮಣ, ಪತಿವ್ರತೆಯಾದ ಅವಳ ಇಷ್ಟದಂತೆ ಆಚರಿಸು.

66 लक्ष्मणः—यदाज्ञापयत्यार्यः । ([1]परिक्रम्य) भोः कष्टम् !

67 विज्ञाय देव्याः शौचं च श्रुत्वा चार्यस्य शासनम् ।
धर्मस्नेहान्तरे न्यस्ता बुद्धिर्दोलायते मम ॥२३॥

68 कोऽत्र ?

69 (प्रविश्य) हनूमान्—जयतु कुमारः !

70 लक्ष्मणः—हनूमन् ! यदि ते शक्तिरस्ति, एवमाज्ञापयत्यार्यः ।

71 हनूमान्—अत्र किं तर्कयति कुमारः ?

---

[1] किञ्चिद्गत्वा

---

66 LAKṢMAṆA–As my brother bids. *(Walking along)* O alas!

67 Knowing the chasity of the queen and also hearing my brother's command, my mind, placed betwixt duty and affection, is swinging. [23]

68 Oh, who is there?

69 *(Entering)* HANŪMĀN—Victory to the prince!

70 LAKṢMAṆA—Hanūman, if you are able (tell me what to do) ; thus orders my brother.

71 HANŪMĀN—What does the prince consider in this?

---

66 ಲಕ್ಷ್ಮಣ—ಆರ್ಯನ ಅಪ್ಪಣೆಯಂತೆ. (ಮುಂದೆ ಹೋಗಿ) ಭೋಃ! ಕಷ್ಟ.

67 ದೇವಿಯ ಪರಿಶುದ್ಧತೆಯನ್ನು ತಿಳಿದೂ ಆರ್ಯನ ಶಾಸನವನ್ನು ಕೇಳಿಯೂ ನನ್ನ ಬುದ್ಧಿಯು ಧರ್ಮ-ಸ್ನೇಹಗಳ ಮಧ್ಯೆ ಬಿದ್ದು ತೂಗಾಡುತ್ತಿದೆ.

68 ಯಾರಿಲ್ಲಿ?

69 (ಪ್ರವೇಶಿಸಿ) ಹನೂಮಾನ್—ಕುಮಾರನಿಗೆ ಜಯವಾಗಲಿ!

70 ಲಕ್ಷ್ಮಣ—ಹನುಮಂತ, ನಿನಗೆ ಸಾಮರ್ಥ್ಯವಿದ್ದರೆ (ಏನು ಮಾಡಲಿ ಹೇಳು),—ಆರ್ಯನು ಹೀಗೆ ಅಪ್ಪಣೆಮಾಡಿದ್ದಾನೆ.

71 ಹನೂಮಾನ್—ಇದರಲ್ಲಿ ಕುಮಾರನು ವಿಚಾರಮಾಡಬೇಕಾದ್ದೇನು?

72 लक्ष्मणः—निष्फलो मम तर्कः । [1]अथवा वयमार्यस्याभिप्राय-मनुवर्तितारः । गच्छामस्तावत् ।

73 हनूमान्—यदाज्ञापयति कुमारः । (निष्क्रान्तौ)

74 ([3]प्रविश्य) लक्ष्मणः—प्रसीदत्वार्यः । आर्य ! आश्चर्यमाश्चर्यम् । एषा ह्यार्या,

75 विकसितशतपत्रदामकल्पा ज्वलनमिहाशु विमुक्तजीविताशा ।
श्रममिह तव निष्फलं च कृत्वा प्रविशति पद्मवनं यथैव हंसी ॥

---

[1] ननु वयमार्यस्याभिप्रायमनुवर्तयितारः; ०वर्तयिष्यामः [2] तथा कृत्वा, प्रविश्य

---

72 LAKṢMAṆA—My consideration is in vain. Or, we are only to carry out the intention of my noble brother. We shall go.

73 HANŪMĀN—As the prince bids. *(Exeunt ambo)*

74 *(Entering)* LAKṢMAṆA—May it please you brother! Brother, a very great wonder! My noble sister-in-law here,

75 Resembling almost a garland of full-blown lotuses, rendering all your efforts purposeless and abandoning all hopes of life, is entering swiftly into the fire here, just as a female swan enters into a lotus grove. [24]

---

72 ಲಕ್ಷ್ಮಣ—ನನ್ನ ವಿಚಾರ ನಿಷ್ಫಲ. ಅಥವಾ ನಾವು ಆರ್ಯನ ಅಭಿಪ್ರಾಯವನ್ನೇ ಅನುಸರಿಸುವವರು.—ಹೋಗೋಣ, (ನಡೆ).

73 ಹನೂಮಾನ್—ಕುಮಾರನ ಅಪ್ಪಣೆಯಂತೆ. (ಇಬ್ಬರೂ ಹೋಗುತ್ತಾರೆ)

74 (ಪ್ರವೇಶಿಸಿ) ಲಕ್ಷ್ಮಣ — ಆರ್ಯನು ಪ್ರಸನ್ನನಾಗಬೇಕು. ಆರ್ಯ! ಆಶ್ಚರ್ಯ, ಆಶ್ಚರ್ಯ! ಇಗೋ, ಆರ್ಯಳಾದರೋ—

75 ಅರಳಿದ ಶತಪತ್ರಕಮಲದ ದಂಡೆಯಂತಿರುವ (ಆರ್ಯೆ) ಜೀವಿತದ ಆಸೆಯನ್ನು ತೊರೆದು, ನೀನಿಲ್ಲಿ ಪಟ್ಟ ಶ್ರಮವನ್ನು ನಿಷ್ಫಲಗೊಳಿಸಿ, ಬೆಂಕಿಯೊಳಕ್ಕೆ ತ್ವರಿತವಾಗಿ ಪ್ರವೇಶಿಸುತ್ತಿದ್ದಾಳೆ,—ಹೆಣ್ಣು ಹಂಸವು ಪದ್ಮವನವನ್ನು ಪ್ರವೇಶಿಸುವಂತೆ. [೨೪]

76 रामः—आश्चर्यमाश्चर्यम् । लक्ष्मण ! निवारय,निवारय ।

77 लक्ष्मणः — यदाज्ञापयत्यार्यः ।

78 (प्रविश्य) हनूमान्—जयतु देवः ।

79 एषा कनकमालेव [1]ज्वलनाद्वर्धितप्रभा ।
पावना पावकं प्राप्य निर्विकारमुपागता ॥२५॥

80 रामः—(सविस्मयम्) किमिति, किमिति ?

81 लक्ष्मणः—अहो आश्चर्यम् !

---

[1] पवनावर्धितप्रभात् । पावकात्पावनं प्राप्य....

---

76 RĀMA—Really a great wonder! Lakṣmaṇa, prevent, prevent (her).

77 LAKṢMAṆA—As my brother bids.

78 *(Entering)* HANŪMĀN—Hail, my lord!

79 This pure lady, like a gold necklace, having gained contact with the purifying fire, unaffected has come out with lustre increased by the flames. [25]

80 RĀMA—*(Astonished)* What, what is it?

81 LAKṢMAṆA—Oh, wonder!

---

76 ರಾಮ—ಆಶ್ಚರ್ಯ, ಆಶ್ಚರ್ಯ! ಲಕ್ಷ್ಮಣ, ತಡೆ; ಅವಳನ್ನು ತಡೆ.

77 ಲಕ್ಷ್ಮಣ—ಆರ್ಯನ ಅಪ್ಪಣೆಯಂತೆ.

78 (ಪ್ರವೇಶಿಸಿ) ಹನೂಮಾನ್—ದೇವನಿಗೆ ಜಯವಾಗಲಿ!

79 ಪಾವನೆಯಾದ ಈ (ಆರ್ಯೆ), ಬೆಂಕಿಯ ಉರಿಯಿಂದ ಪ್ರಭೆ ಹೆಚ್ಚಿದ ಚಿನ್ನದ ಮಾಲೆಯಂತೆ, ಬೆಂಕಿಯ ಸ್ಪರ್ಶಹೊಂದಿ (ಅದರ) ಉರಿಯಿಂದ ಕಾಂತಿ ಹೆಚ್ಚಿದವಳಾಗಿ ನಿರ್ವಿಕಾರಳಾಗಿ (ಹೊರ) ಬಂದಿದ್ದಾಳೆ. [೨೫]

80 ರಾಮ—(ವಿಸ್ಮಯದಿಂದ) ಏನು, ಏನು?

81 ಲಕ್ಷ್ಮಣ—ಅಹೋ! ಆಶ್ಚರ್ಯ!

82 (प्रविश्य) [1]सुग्रीवः—जयतु देवः !

83 को नु खल्वेष जीवन्तीमादाय जनकात्मजाम् ।
प्रणम्यरूपः सम्भूतो ज्वलतो हव्यवाहनात् ॥२६॥

84 लक्ष्मणः — अये, अयमार्यां पुरस्कृत्येत एवाभिवर्तते भगवान् विभावसुः !

85 रामः—[3]अये, अयं भगवान् हुताशनः ! उपसर्पामस्तावत् ।

(सर्वे [4]उपसर्पन्ति)

---

[1] विभीषणः [3] अये, भगवान् विभावसुः a; .... भगवानग्निः । गच्छामस्तावत् b [4] परिक्रामन्ति

---

82 *(Entering)* SUGRĪVA—Victory, my lord!

83 Who, indeed, is this of respectable form that has sprung out of the blazing fire, bearing Janakā's daughter alive? [26]

84 LAKṢMAṆA—Oh, this is the divine Fire coming just this way, leading the worthy lady.

85 RĀMA—O, this is the Fire god! We will go to meet him. *(All go near him)*

---

82 (ಪ್ರವೇಶಿಸಿ) ಸುಗ್ರೀವ—ದೇವನಿಗೆ ಜಯವಾಗಲಿ !

83 ಜೀವಿತಳಾಗಿಯೇ ಇರುವ ಜಾನಕಿಯನ್ನು ಎತ್ತಿಕೊಂಡು ಉರಿಯುತ್ತಿರುವ ಬೆಂಕಿಯಿಂದ ಹೊರಕ್ಕೆ ಬಂದಿರುವ, ನಮಸ್ಕರಿಸಲು ಯೋಗ್ಯವಾದ ರೂಪವುಳ್ಳ ಈತನಾರು ? [೨೬]

84 ಲಕ್ಷ್ಮಣ—ಅಯೆ ! ಈ ಅಗ್ನಿದೇವನು ಆರ್ಯೆಯನ್ನು ಮುಂದುಮಾಡಿಕೊಂಡು ಈ ಕಡೆಯೇ ಬರುತ್ತಿದ್ದಾನೆ.

85 ರಾಮ—ಅಯೆ ! ಈತ ಅಗ್ನಿದೇವ ! ಹತ್ತಿರ ಹೋಗೋಣ.

(ಎಲ್ಲರೂ ಹತ್ತಿರ ಹೋಗುತ್ತಾರೆ)

[86] ततः प्रविशत्यग्निः सीतां गृहीत्वा)

[87] अग्निः—एष भगवान् नारायणः ! जयतु देवः !

[88] रामः—भगवन्, नमस्ते ।

[89] अग्निः—न मे नमस्कारं कर्तुमर्हति देवेशः ।

[90] इमां गृह्णीष्व राजेन्द्र ! सर्वलोकनमस्कृताम् ।
अपापामक्षतां शुद्धां जानकीं पुरुषोत्तम ॥२७॥

[91] अपि च,

[92] इमां भगवतीं लक्ष्मीं जानीहि जनकात्मजाम् ।
सा भवन्तमनुप्राप्ता मानुषीं तनुमास्थिता ॥२८॥

---

[86] *(Then enters Fire, bearing Sita)*

[87] FIRE—This is god Nārāyaṇa. Victory, my lord !

[88] RĀMA—O god ! I salute you.

[89] FIRE—You, the lord of gods, should not salute me.

[90] O lord of kings and best of men! accept this sinless, unscathed and pure Jānaki who is respected by all the worlds. [27]

[91] Further,

[92] Know this daughter of Janaka to be goddess Lakṣmī ; she has come to you, putting on a human body.

---

[86] (ಬಳಿಕ ಅಗ್ನಿಯು ಸೀತೆಯನ್ನು ಎತ್ತಿಕೊಂಡು ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

[87] ಅಗ್ನಿ—ಈತ ಭಗವಾನ್ ನಾರಾಯಣ! ದೇವನಿಗೆ ಜಯವಾಗಲಿ!

[88] ರಾಮ—ಭಗವಂತನೆ, ನಿನಗೆ ನಮಸ್ಕಾರ.

[89] ಅಗ್ನಿ—ದೇವೇಶನಾದ ನೀನು ನನಗೆ ನಮಸ್ಕರಿಸಬಾರದು.

[90] ರಾಜೇಂದ್ರನಾದ ಪುರುಷೋತ್ತಮನೆ! ಸರ್ವಲೋಕನಮಸ್ಕೃತಳೂ ಪಾಪವಿಲ್ಲದವಳೂ, ಅಕ್ಷತಳೂ, ಶುದ್ಧಳೂ ಆದ ಈ ಜಾನಕಿಯನ್ನು ಸ್ವೀಕರಿಸು.

[91] ಮತ್ತು

[92] ಈ ಜಾನಕಿಯನ್ನು ಭಗವತಿ ಲಕ್ಷ್ಮಿಯೆಂದು ತಿಳಿ. ಮನುಷ್ಯಶರೀರ ತಾಳಿ ಅವಳು ನಿನ್ನನ್ನು ಹಿಂಬಾಲಿಸಿ ಬಂದಿದ್ದಾಳೆ. [೨೮]

[93] रामः—अनुगृहीतोऽस्मि ।

[94] जानतापि च वैदेह्याः शुचितां धूमकेतन ।
प्रत्ययार्थं हि लोकानामेवमेव मया कृतम् ॥२९॥

[95] (नेपथ्ये दिव्यगन्धर्वा गायन्ति)

[96] नमो भगवते त्रैलोक्यकारणाय नारायणाय !

[97] ब्रह्मा ते हृदयं जगत्त्रयपते ! रुद्रश्च कोपस्तव
नेत्रे चन्द्रदिवाकरौ सुरपते ! जिह्वा च ते भारती ।
सब्रह्मेन्द्रमरुद्गणं त्रिभुवनं सृष्टं त्वयैव प्रभो !
सीतेयं जलसम्भवालयरता विष्णुर्भवान् गृह्यताम् ॥

---

[93] RĀMA—I am beholden to you.

[94] O smoke-bannered god! it was just to convince the people that such a thing was done by me, although I knew quite well Vaidehi's purity. [29]

[95] *(Behind the curtain, celestial gandharvas sing)*

[96] Salutations to god Nārāyaṇa, cause of the three worlds!

[97] Brahma is your heart, O lord of the three worlds! Rudra is your wrath. The Moon and the Sun are your two eyes; the Goddess of Speech is your tongue. O lord of the gods! the three worlds, together with Brahma, Indra

---

[93] ರಾಮ—ಅನುಗೃಹೀತನಾದೆ.

[94] ಧೂಮಕೇತನನಾದ ಅಗ್ನಿಯೆ! ವೈದೇಹಿಯ ಶುಚಿಸ್ವಭಾವವನ್ನು ತಿಳಿದಿದ್ದರೂ ಜನರ ನಂಬಿಕೆಗಾಗಿಯೇ ನಾನು ಹೀಗೆ ಮಾಡಿದುದು. [೨೯]

[95] (ತೆರೆಯ ಹಿಂದೆ ದಿವ್ಯಗಂಧರ್ವರು ಹಾಡುತ್ತಾರೆ)

[96] ತ್ರೈಲೋಕ್ಯಕಾರಣನೂ ಭಗವಂತನೂ ಆದ ನಾರಾಯಣನಿಗೆ ನಮಸ್ಕಾರ!

[97] ಮೂರು ಜಗತ್ತುಗಳಿಗೂ ಒಡೆಯನಾದವನೆ! ಬ್ರಹ್ಮನೇ ನಿನ್ನ ಹೃದಯ; ರುದ್ರನೇ ನಿನ್ನ ಕೋಪ; ಚಂದ್ರಸೂರ್ಯರೇ ನಿನ್ನ ಕಣ್ಣುಗಳು; ಸುರ

98 (पुनर्नेपथ्ये अपरे गायन्ति)

99 मग्नेयं हि जले वराहवपुषा भूमिस्त्वयैवोद्धृता
विक्रान्तं भुवनत्रयं सुरपते ! पादत्रयेण त्वया ।
स्वैरं रूपमुपस्थितेन भवता देव्या यथा सांप्रतं
हत्वा रावणमाहवे न हि तथा देवाः समाश्वासिताः ॥

---

and the hosts of Maruts were created only by you. O lord! this Sītā is She (Lakṣmī) who is attached to her lotus-dwelling; You are Viṣṇu. Please accept her. [30]

98 *(Once again others sing behind the curtain)*

99 This earth which had sunk under water was raised only by You with the body of a Boar. O lord of gods! It was by you that these three worlds were encompassed with three strides. The gods were not so much comforted then as they have been now by you who, having slain Rāvaṇa in battle, are with your queen, putting on a (human) form out of your own free will. [31]

ಪತಿಯೆ! ಭಾರತಿಯೇ ನಿನ್ನ ನಾಲಿಗೆ; ಬ್ರಹ್ಮ, ಇಂದ್ರ, ಮರುದ್ಗಣಗಳಿಂದ ಕೂಡಿದ ತ್ರಿಭುವನ ಸೃಷ್ಟವಾದದ್ದು ನಿನ್ನಿಂದಲೇ; ಪ್ರಭುವೆ, ಈ ಸೀತೆ ಕಮಲಾಲಯದಲ್ಲಿ ಆಸಕ್ತಳಾದ ಲಕ್ಷ್ಮಿ; ನೀನೇ ವಿಷ್ಣು; ಇವಳನ್ನು ಸ್ವೀಕರಿಸು. [೩೦]

98 (ತೆರೆಯ ಹಿಂದೆ ಇತರರು ಹಾಡುತ್ತಾರೆ)

99 ನೀರಿನಲ್ಲಿ ಮುಳುಗಿಹೋಗಿದ್ದ ಈ ಭೂಮಿ ಮೇಲಕ್ಕೆತ್ತಲ್ಪಟ್ಟದ್ದು ನಿನ್ನಿಂದಲೇ. ಸುರಪತಿಯೆ! ಮೂರು ಭುವನಗಳೂ ಕೇವಲ ಮೂರು ಹೆಜ್ಜೆಗಳಿಂದ ಆಕ್ರಮಿಸಲ್ಪಟ್ಟದ್ದು ನಿನ್ನಿಂದಲೇ; ಆದರೆ, ಸ್ವೇಚ್ಛೆಯಿಂದ (ಮನುಷ್ಯ) ರೂಪ ತಾಳಿದ ನೀನು ರಾವಣನನ್ನು ಯುದ್ಧದಲ್ಲಿ ಕೊಂದು ದೇವಿಯೊಡಗೂಡಿರುವುದರಿಂದ ದೇವತೆಗಳು ಈಗ ಪಡೆದಿರುವಷ್ಟು ಸಮಾಧಾನವನ್ನು (ನಿನ್ನ ಆ ಹಿಂದಿನ ಕೃತಿಗಳಿಂದ) ಹೊಂದಿರಲಿಲ್ಲ. [೩೧]

100 अग्निः — भद्रमुख ! एते देवदेवर्षिसिद्धविद्याधरगन्धर्वाप्सरोगणाः स्वविभवैर्भवन्तं वर्धयन्ति ।

101 रामः—[1]अनुगृहीतोऽस्मि ।

102 अग्निः—भद्रमुख ! अभिषेकार्थमित इतो भवान् । (निष्क्रान्तौ)

103 रामः—[2]यदाज्ञापयति भगवान् ।

104 (नेपथ्ये) जयतु देवः ! जयतु स्वामी ! जयतु भद्रमुखः ! जयतु महाराजः ! जयतु रावणान्तकः ! जयत्वायुष्मान् !

---

[1] नमोऽस्तु सर्वदेवेभ्यः [2] अनुगृहीतोऽस्मि

---

100 FIRE—Sweet-faced sir, these hosts of gods, godly sages, Siddhas, Vidyādharas, Gandharvas and Apsarases congratulate you in accordance with their status.

101 RĀMA—I am obliged (to them).

102 FIRE — Sweet-faced sir, this way, this way for consecration, please.

103 RĀMA—As you bid. *(Exeunt ambo)*

104 *(Behind the curtain)* Victory to the lord! Victory to our master! Victory to the sweet-faced one! Victory to the great king! Victory to the destroyer of Rāvaṇa! Victory to the long-lived one!

---

100 ಅಗ್ನಿ — ಭದ್ರಮುಖನೆ! ಇಗೋ ದೇವತೆಗಳು, ದೇವರ್ಷಿಗಳು, ಸಿದ್ಧರು, ವಿದ್ಯಾಧರರು, ಗಂಧರ್ವರು, ಅಪ್ಸರ ಸ್ತ್ರೀಯರ ಸಮೂಹಗಳು ತಮ್ಮ ತಮ್ಮ ವಿಭವಕ್ಕನುಸಾರವಾಗಿ ನಿನ್ನ ಜಯಘೋಷ ಮಾಡುತ್ತಿದ್ದಾರೆ.

101 ರಾಮ — ಅನುಗೃಹೀತನಾದೆ.

102 ಅಗ್ನಿ — ಭದ್ರಮುಖ, ಅಭಿಷೇಕಕ್ಕೋಸ್ಕರ ಇತ್ತ ಬಾ.

(ಇಬ್ಬರೂ ಹೋಗುತ್ತಾರೆ)

103 ರಾಮ — ಭಗವಂತನ ಅಪ್ಪಣೆಯಂತೆ.

104 (ತೆರೆಯ ಹಿಂದೆ) ದೇವನಿಗೆ ಜಯವಾಗಲಿ! ಸ್ವಾಮಿಗೆ ಜಯವಾಗಲಿ!

105 विभीषणः[3]—एष एष महाराजः,

106 तीर्त्वा प्रतिज्ञार्णवमाहवेऽद्य सम्प्राप्य देवीं च विधूतपापाम् ।
देवैः समस्तैश्च कृताभिषेको विभाति शुभ्रे नभसीव चन्द्रः ॥

107 लक्ष्मणः[4]—अहो तु खल्वार्यस्य वैष्णवं तेजः !

108 यम-वरुण-कुबेर-वासवाद्यैस्त्रिदशगणैरभिसंवृतो विभाति ।
दशरथवचनात् कृताभिषेकस्त्रिदशपतित्वमवाप्य वृत्रहेव[5] ॥

---

[3] लक्ष्मणः [4] विभीषणः—अहो तु खलु देवस्य... [5] देवराजः

---

105 VIBHĪṢAṆA—Here is the great king!

106 Having crossed the ocean of his vows in the fight, having also regained to-day the queen freed of sin, and having been consecrated by all the gods, he shines like the moon in a clear sky. [32]

107 LAKṢMAṆA—Ah, the viṣṇuite lustre in my noble brother!

108 Surrounded by hosts of gods such as Yama, Varuṇa, Kubera and Indra, and having been consecrated on the

---

ಭದ್ರಮುಖನಿಗೆ ಜಯವಾಗಲಿ! ಮಹಾರಾಜನಿಗೆ ಜಯವಾಗಲಿ! ರಾವಣಾಂತಕನಿಗೆ ಜಯವಾಗಲಿ! ಆಯುಷ್ಮಂತನಿಗೆ ಜಯವಾಗಲಿ!

105 ವಿಭೀಷಣ—ಇಗೋ ಮಹಾರಾಜನು

106 ಈ ದಿನ ಯುದ್ಧದಲ್ಲಿ ಪ್ರತಿಜ್ಞಾಸಾಗರವನ್ನು ದಾಟಿ, ಪಾಪವಿಮುಕ್ತಳಾದ ದೇವಿಯನ್ನು (ಪುನಃ) ಪಡೆದು ಸಮಸ್ತ ದೇವತೆಗಳಿಂದಲೂ ಅಭಿಷಿಕ್ತನಾಗಿ ಶುಭ್ರವಾದ ಆಕಾಶದಲ್ಲಿ ಚಂದ್ರನು ಹೇಗೋ ಹಾಗೆ ಪ್ರಕಾಶಿಸುತ್ತಿದ್ದಾನೆ. [೩೨]

107 ಲಕ್ಷ್ಮಣ—ಆರ್ಯನ ವೈಷ್ಣವ ತೇಜಸ್ಸು ಎಷ್ಟು ಆಶ್ಚರ್ಯಕರ!

108 ದಶರಥನ ಮಾತಿನ ಮೇಲೆ ಅಭಿಷಿಕ್ತನಾದ (ಆರ್ಯನು) ಯಮ, ವರುಣ, ಕುಬೇರ, ಇಂದ್ರ ಮೊದಲಾದ ದೇವತೆಗಳ ಸಮೂಹಗಳಿಂದ ಸುತ್ತುವರಿಯ

109 (ततः प्रविशति कृताभिषेको रामः सीतया सह)

110 रामः—वत्स लक्ष्मण !

111 येनाहं कृतमङ्गलप्रतिसरो भद्रासनारोपितोऽ-
प्यम्बायाः प्रियमिच्छता नृपतिना भिन्नाभिषेकः कृतः ।
व्यक्तं दैवगतिं गतेन गुरुणा प्रत्यक्षतः सांप्रतं
तेनैवाद्य पुनः प्रहृष्टमनसा प्राप्ताभिषेकः कृतः ॥३४॥

---

words of Das'aratha, he shines like Indra when he gained lordship over the gods. [33]

109 *(Then enters Rāma consecrated, with Sita)*

110 Rāma—Dear Lakṣmaṇa,

111 My father, after performing the auspicious *Pratisara* function, placed me on the throne but broke off the consecration formerly with the desire of pleasing my mother; by the same father who went the way of fate clearly, but who is with a delighted heart to-day, once again I have been blessed personally with the consecration, now. [34]

ಲ್ಪಟ್ಟು ವೃತ್ರಾಸುರನನ್ನು ಕೊಂದ ಇಂದ್ರನು ದೇವೇಂದ್ರನ ಪದವಿಯನ್ನು ಹೊಂದಿ (ವಿರಾಜಿಸಿದಂತೆ) ಪ್ರಕಾಶಿಸುತ್ತಿದ್ದಾನೆ. [೩೩]

109 (ಬಳಿಕ ಅಭಿಷಿಕ್ತನಾದ ರಾಮ ಸೀತೆಯೊಡನೆ ಪ್ರವೇಶಿಸುತ್ತಾನೆ)

110 ರಾಮ—ವತ್ಸ ಲಕ್ಷ್ಮಣ!

111 (ಹಿಂದೆ) ಮಂಗಳಪ್ರತಿಸರ ಜರುಗಿ ಭದ್ರಾಸನದ ಮೇಲೆ ನಾನು ಕೂರಿಸಲ್ಪಟ್ಟವನಾಗಿದ್ದರೂ, (ನನ್ನ) ಮಾತೆಗೆ ಪ್ರಿಯ (ವೆಸಗಲು) ಬಯಸಿದ ಯಾವ ಮಹಾರಾಜನಿಂದ ಅಭಿಷೇಕ ತಪ್ಪಿಸಲ್ಪಟ್ಟವನಾದೆನೋ, (ಬಳಿಕ ಯಾವ ಆ ತಂದೆಯು) ವ್ಯಕ್ತವಾಗಿಯೇ ದೈವಾಧೀನನಾಗಿಬಿಟ್ಟನೋ, ಈಗ ಹರ್ಷಗೊಂಡ ಮನಸ್ಸುಳ್ಳ ಅದೇ ತಂದೆಯಿಂದ ಪ್ರತ್ಯಕ್ಷವಾಗಿಯೇ ಅಭಿಷೇಕ ಹೊಂದಿದವನಾಗಿದ್ದೇನೆ. [೩೪]

112 अग्निः — भद्रमुख ! एता हि महेन्द्रनियोगाद्भरतशत्रुघ्नपुरस्सराः प्रकृतयो भवन्तमुपस्थिताः ।

113 रामः—भगवन्, प्रहृष्टोऽस्मि ।

114 अग्निः— इमे महेन्द्रादयोऽमृतभुजो भवन्तमभिवर्धयन्ति ।

115 रामः—अनुगृहीतोऽस्मि ।

116 अग्निः—भद्रमुख ! किं ते भूयः प्रियमुपहरामि ?

117 रामः—यदि मे भगवान् प्रसन्नः, किमतःपरमहमिच्छामि ।

---

112 FIRE—Sweet-faced sir, here are your subjects led by Bharata and S'atrughna, come to you at the command of Mahendra.

113 RĀMA—O god, I am extremely happy.

114 FIRE—These gods (*nectar-eaters*), such as Mahendra, congratulate you.

115 RĀMĀ—I am beholden to them.

116 FIRE—Sweet-faced sir, what further pleasing thing can I offer to you?

117 RĀMA—If your divinity is pleased with me, what further thing should I desire!

---

112 ಅಗ್ನಿ—ಭದ್ರಮುಖ! ಮಹೇಂದ್ರನ ಅಪ್ಪಣೆಯಂತೆ ಇಗೋ ಭರತ ಶತ್ರುಘ್ನರನ್ನು ಮುಂದಿಟ್ಟುಕೊಂಡಿರುವ ಪ್ರಜೆಗಳು ನಿನ್ನಲ್ಲಿಗೆ ಬಂದಿದ್ದಾರೆ.

113 ರಾಮ—ಭಗವಂತನೆ, ತುಂಬ ಹರ್ಷಗೊಂಡಿದ್ದೇನೆ.

114 ಅಗ್ನಿ—ಮಹೇಂದ್ರನೇ ಮೊದಲಾದ ಅಮೃತವನ್ನು ಭುಜಿಸಿರುವ ಈ ದೇವತೆಗಳು ನಿನ್ನ ಜಯಘೋಷ ಮಾಡುತ್ತಿದ್ದಾರೆ.

115 ರಾಮ—ಅನುಗೃಹೀತನಾದೆ.

116 ಅಗ್ನಿ—ಭದ್ರಮುಖ! ನಿನಗೆ ಇನ್ನಾವ ಪ್ರಿಯವನ್ನೆಸಗಲಿ?

117 ರಾಮ—ಭಗವಂತನು ನನ್ನ ಮೇಲೆ ಪ್ರಸನ್ನನಾಗಿದ್ದರೆ ಅದಕ್ಕಿಂತ ಹೆಚ್ಚೇನನ್ನು ಬಯಸಲಿ?

[118] (भरतवाक्यम्)

भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु ।
इमामपि महीं कृत्स्नां राजसिंहः प्रशास्तु नः ॥३५॥

(निष्क्रान्तास्सर्वे)

इति षष्ठोऽङ्कः[1]

[2]अभिषेकनाटकं समाप्तम्

---

[1] अयमेव रामप्रवेशादारभ्य सप्तमोऽङ्कः [2] श्रीरामायणनाटकमवसितम्

---

[118] (*Epilogue*)

May the kine be without foulness; may the realm of the foes be subdued; may our lion-like king govern the whole of this earth. [35]

(*Exeunt omnes*)

END OF THE SIXTH ACT

THUS ENDS THE ABHIṢEKA-NĀTAKA

---

[118] (ಭರತವಾಕ್ಯ)

ಗೋವುಗಳು ಆರೋಗ್ಯವಾಗಿರಲಿ. ಶತ್ರುಚಕ್ರ ಉಡುಗಿ ಹೋಗಲಿ. ಈ ಭೂಮಿಯೆಲ್ಲವನ್ನೂ ನಮ್ಮ ರಾಜಸಿಂಹನೇ ಆಳಲಿ. [೩೫]

(ಎಲ್ಲರೂ ಹೋಗುತ್ತಾರೆ)

ಇಂತು ಆರನೆಯ ಅಂಕ

ಅಭಿಷೇಕನಾಟಕ ಸಮಾಪ್ತ

INDEX OF VERSES

(154 verses in all)

SUBHĀṢITAS IN THE TEXT

अधर्म्यः खलु प्रच्छन्नो वधः i 50
अनयोः शासनादेव न मे वृद्धिर्भविष्यति । क्षयो वा राक्षसेन्द्रस्य तस्मादेतौ‡
अवश्यं च स्त्रीवधो न कर्तव्यः v 62 [‡ विमोचय iv 96

अवश्यं युधि वीराणां वधो वा विजयोऽथवा ।
तथापि क्षुद्रकर्मेदं मह्यमीषन्मनोज्वरः ॥ iii 39
इमां भगवतीं लक्ष्मीं जानीहि जनकात्मजाम् ।
सा भवन्तमनुप्राप्ता मानुषीं तनुमास्थिता ॥ vi 92

ईदृशो लोकधर्मः i 69

एषा कनकमालेव ज्वलनाद्वर्धितप्रभा ।
पावना पावकं प्राप्य निर्विकारमुपागता ॥ vi 79

कथं लम्बसटः सिंहो मृगेण विनिपात्यते । गजो वा सुमहान् मत्तः शृगालेन *
किं वक्ष्यतीति हृदयं परिशङ्कितं मे iv 25 [* निहन्यते iii 90
त्वदागमनादेव सिद्धमस्मत्कार्यम् iv 51
दण्डितस्त्वं हि दण्ड्यत्वात् अदण्ड्यो नैव दण्ड्यते i 63
दूतवधः खलु वचनीयः iii 93
धर्मस्नेहान्तरे न्यस्ता बुद्धिर्दोलायते मम vi 67
ध्रुवमहो दैवस्य विघ्नक्रिया ii 36
न त्वेव हि कदाचिज्ज्येष्ठस्य यवीयसो दाराभिमर्शनम् i 65
निर्वेद एव खल्वनुक्तग्राहिणं स्वामिनमुपाश्रितस्य भृत्यजनस्य iii 59
प्रत्ययार्थं हि लोकानामेवमेव मया कृतम् vi 94
बहुमाया श्छलयोधिनश्च राक्षसाः iv 36 [§ प्रशास्तु नः ॥ vi 118
भवन्त्वरजसो गावः परचक्रं प्रशाम्यतु । इमामपि महीं कृत्स्नां राजसिंहः §
मज्जमानमकार्येषु पुरुषं विषयेषु वै । निवारयति यो राजन् स मित्रं रिपुरन्यथा†
विपरीतः खलु धर्मः यज्जीवति खल्वयं पापराक्षसः ii 50 [† vi 61
सर्वापराधेष्ववध्याः खलु दूताः iii 78
सुखस्य दुःखस्य चान्तरे दोलायत इव मे हृदयम् ii 53

QUOTABLE LINES IN THE TEXT

अतिधीरा खल्वस्मि मन्दभागा ii 16 v 33
अतिपाति कार्यमिदम् iii 7
अतिपातिवृत्तान्तनिवेदनत्वरया अवस्थान्तरं नावेक्षितम् v 39
अथवा वयमार्यस्याभिप्रायमनुवर्तितारः vi 72
अदृष्टपूर्वोयं संभ्रमः iii 6
अद्य कुशली संवृत्तोऽस्मि iv 41, 47 cf. iv 48
अद्यापि भयविह्वलोऽसि v 50
अद्यास्मि कुशली राजंस्त्वद्दर्शनविकल्मषः iv 48 cf. iv 41
अनिष्टानि निमित्तानि च दृश्यन्ते v 18
अप्रमत्ता भवन्तु भवन्तः iv 19
अभयं दातुमर्हति महाराजः iii 115
अये ज्वलित इव प्रभयायं देशः vi 31
अयं कालो देवीमुपसर्पितुम् ii 56
अलमतिसाहसेन v 59
अलमलं संभ्रमेण iv 21
अल्पेन कारणेन नागमिष्यति सुग्रीवः i 26
अवस्था शपथश्चैव सर्वमार्येण चिन्त्यताम् i 44
अस्ति काचिद्विवक्षा महाराजस्य हितमन्तरेण iii 103
अस्य जनस्यानुग्रहं तावत्कर्तुमर्हति महाराजः i 28
अहमेव यास्यामि iii 122
अहो अकरुणाः खल्वीश्वराः ii 66
अहो पतिव्रतायास्तेजः ii 53
अहो विचित्रता सागरस्य iv 74
अहो व्यर्थो मे परिश्रमः ii 24
अहं खल्वार्यस्य प्रसादाद्देवानामपि राज्यमाशङ्के i 13
आगतोऽहं न पश्यामि द्रष्टुकामो रणातिथिः iv 103
आर्यपुत्रस्य विरहपरिश्रमोऽपि मे सफलः संवृत्तः ii 63
आः अपध्वंस v 22
इन्द्रजित्सोऽपि समरे मानुषेण निहन्यते ! v 44
उदधिजलगतेव नौर्विपन्ना निपतति रावणकर्णधारदोषात् iv 79

नार्हति भवानतःपरं पीडयितुम् vi [63]
नालं मामभिमुखमेत्य संप्रहर्तुं विष्णुर्वा i [27]
निर्विण्णमिव त्वां लक्षये iii [58]
निष्फलो मे तर्कः vi [72]
प्रतिभयदर्शनीया खल्वियं युद्धभूमिः vi [9]
प्रह्लादितस्य हृदयस्याद्यावेग इव संवृत्तः v [16]
बलवद्विग्रहश्च iii [117]
बलादेव गृहीतासि तदा वैश्रवणालये v [23]
भयं त्यज ममापि समीपवर्ती i [12]
भवता दण्डितत्वाद्विगतपापोऽहं ननु ? i [66]
भवतु, तूष्णीका भविष्यामि ii [58]
मच्चक्षुष्पथमासाद्य सजीवो नैव यास्यति i [35]
मम खलु प्राणैः शापितः स्याः यदि सत्यं न ब्रूयाः iii [114]
महाराजस्य विपरीता खलु बुद्धिः iii [53]
महाराजपादमूले कुमारमन्तरेणानृतं नाभिधीयते v [45]
मूढः खल्वसि रावणकः यो मन्दरं हस्तेन तुलयितुकामः v [27]
यथा कार्यं तथा कुरु iii [123]
यदि ते शक्तिरस्ति, एवमाज्ञापयति देवः vi [70]
यदि तेऽस्ति धनुःश्लाघा दीयतां मे रणो महान् iii [98]
यदि मां प्रहरेद्रक्षः महत्कार्यं विपद्यते ii [48]
यस्मिन् कस्मिन् वा अपराधेऽनयोर्वानरचापलं क्षन्तुमर्हसि i [85]
येनासिना आर्यपुत्रस्यासदृशं कृतं तेन मामपि मारय v [33]
युक्तं युद्धे मां छलयितुमक्रमेण i [47]
यो वा को वा भवतु ii [61]
राजानं दशरथं पितरमुद्दिश्य न युक्तं भो लङ्काधिपते मां द्रष्टुम् vi [60]
रामेण रामेण v [35]
रावणस्याचिरेण मरणं भविष्यति v [60]
वक्तुकाममिव त्वां लक्षये iv [35]
वचनं हितं मे iii [88]
वध्यत्वाच्च मृगत्वाच्च भवाञ्छन्नेन दण्डितः i [54]

METRICAL ANALYSIS

अनुष्टुप् (श्लोक) — (68) i 3, 8, 12, 15, 18–21, 23, 24; ii 3, 7, 12, 13, 15, 16, 18–20, 23, 24; iii 5, 6, 8–11, 13–15, 18, 20, 22, 24–26; iv 4, 8–11, 14, 16, 19–22; v 2, 5, 8–10, 12, 14, 17; vi 8–10, 18, 20, 22, 23, 25–29, 35

पञ्चमं लघु सर्वत्र सप्तमं द्विचतुर्थयोः ।
गुरु षष्ठं च पादानां चतुर्णां स्यादनुष्टुभि ॥

पुष्पिताग्रा — (22) i 6, 14, 22; ii 2, 5, 11, 17, 25; iii 2, 16, 23; iv 3, 5, 12, 18; v 3; vi 2, 12, 13, 17, 24–33

अयुजि नयुगरेफतो यकारो युजि च नजौ जरगाश्च पुष्पिताग्रा ।

वसन्ततिलका — (15) i 1, 4, 9, 11; iii 21, 27; iv 7, 13, 23; v 4, 7, 13, 16; vi 1, 7

उक्ता वसन्ततिलका तभजा जगौ गः ।

शार्दूलविक्रीडितम्—(15) i 5; ii 4, 6, 10, 22; iii 1; iv 1, 2; v 6; vi 3, 16, 19, 30, 31, 34

सूर्याश्वैर्यदि मः सजौ सततगाः शार्दूलविक्रीडितम् ।

मालिनी— (11) i 16, 25; ii 8, 9, 21, 26; iv 15; v 15; vi 4, 6, 11;

ननमयययुतेयं मालिनी भोगिलोकैः ।

उपजातिः—(6) ii 14; iv 6; v 1; vi 14, 21, 32

A combination of इन्द्रवज्रा and उपेन्द्रवज्रा } स्यादिन्द्रवज्रा यदि तौ जगौ गः ।
उपेन्द्रवज्रा जतजास्ततो गौ ॥

उपेन्द्रवज्रा—(4) i 26; iii 3, 19; v 11

उपेन्द्रवज्रा जतजास्ततो गौ ।

प्रहर्षिणी—(4) i 7, 10, 17; iii 17

त्र्याशाभिर्मनजरगाः प्रहर्षिणीयम् ।

वैश्वदेवी—(2) ii 1; vi 5

पञ्चाश्वैश्छिन्ना वैश्वदेवी ममौ यौ ।

स्रग्धरा—(2) iii 7, 12

म्रभ्नैर्यानां त्रयेण त्रिमुनियतियुता स्रग्धरा कीर्तितेयम् ।

शिखरिणी—(1) iv 17

रसै रुद्रैश्छिन्ना यमनसभला गः शिखरिणी ।

वंशस्थम्—(1) i 2 जतौ तु वंशस्थमुदीरितं जरौ ।

शालिनी—(1) i 13

मात्तौ गा चेच्छालिनी वेद लोकैः ।

भुजङ्गप्रयातम्—(1) vi 15

भुजङ्गप्रयातं चतुर्भिर्यकारैः ।

द्रुतविलम्बितम्—(1) iii 4

द्रुतविलम्बितमाह नभौ भरौ

GRAMMATICAL IRREGULARITIES

Anomalous formation—

न प्रत्याययति शोकार्ता यथा ii 71

विश्वविजयविख्यातविंशद्बाहुशालिनि v 53

लङ्कामभ्युपयामि बन्धुसहितः सीतां समाश्वासितुम् vi 53

Syntactical—

सन्नाहमाज्ञापय वानरवाहिनीम् (2 objects ?) iv 2

राज्ञा वानरवाहिनी प्रतिभय। सन्नाहमाज्ञापिता iv 7

Causative for Simplex—

केन कारणेन धर्षितोऽस्माकमन्तःपुरं प्रविष्टः ? iii 70

Intransitive used Transitively—

सीता मामविवेकिनी न रमते ii 36

Conjugational—

वीजन्तो मलयानिला अपि iii 5

न च पुनर्वीजन्ति यस्यां भयात् iii 5

Atmane form instead of Parasmai—

कथञ्चिद्वीरमाकर्षमाणः. i 46

DRAMATIC TERMS

Dramas in Sanskrit are of two broad varieties—
1) Rūpakas and *2) Uparūpakas*

Rūpakas are of ten kinds — 1) Nāṭaka 2) Prakaraṇa 3) Bhāṇa 4) Prahasana 5) Ḍima 6) Vyāyoga 7) Samavākāra 8) Vīthi 9) Aṅka 10) Īhāmṛga.

Uparūpakas are of eighteen kinds — 1) Nāṭikā 2) Troṭaka 3) Goṣṭhī 4) Saṭṭaka 5) Nāṭyarāsaka 6) Prasthāna 7) Ullāpya 8) Kāvya 9) Preṅkhaṇa 10) Rāsaka 11) Saṃlāpaka 12) S'rīgadita 13) S'ilpaka 14) Vilāsita 15) Durmallikā 16) Prakariṇī 17) Hallīs'a 18) Bhāṇikā.

१) नान्दी — नन्दन्ति देवा अत्र, इति नान्दी । Thus Nāndī is the praise of a deity at the commencement of any rite or observance. In dramas, it is the benedictory verse or verses recited at the very beginning.

Def. देवद्विजनृपादीनामाशीर्वचनपूर्विका ।
नन्दन्ति देवता यस्यां तस्मान्नान्दीति कीर्तिता ॥

२) प्रस्तावना (स्थापना or आमुखम्)— Prologue

This is a dialogue at the very commencement of the play between the stage-manager and the Naṭī or some other actor. A musical entertainment is also a part of this prologue. The purpose of this prologue is to attract the attention of the audience and then to acquaint them with the qualifications of the author of the play and also to introduce the main incidents of the play.

Def. नटी विदूषको वापि पारिपार्श्वक एव वा ।
सूत्रधारेण सहिताः सल्लापं यत्र कुर्वते ॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः ।
आमुखं तत् तु विज्ञेयं नाम्ना प्रस्तावनापि सा ॥
उद्घात्यकः कथोद्घातः प्रयोगातिशयस्तथा ।
प्रवर्तकावलगिते पञ्च प्रस्तावनाभिदः ॥

This prologue is of five kinds—

१) उद्घात्यकः— पदानि त्वगतार्थानि तदर्थगतये नराः।
योजयन्ति पदैरन्यैः स उद्घात्यक उच्यते ॥

२) कथोद्घातः— सूत्रधारस्य वाक्यं वा समादायार्थमस्य वा।
भवेत्पात्रप्रवेशश्चेत् कथोद्घातः स उच्यते ॥

३) प्रयोगातिशयः— यदि प्रयोग एकस्मिन् प्रयोगोऽन्यः प्रयुज्यते।
तेन पात्रप्रवेशश्चेत् प्रयोगातिशयस्तदा ॥

४) प्रवर्तकम्— कालं प्रवृत्तमाश्रित्य सूत्रधृग्यत्र वर्णयेत्।
तदाश्रयश्च पात्रस्य प्रवेशस्तत् प्रवर्तकम् ॥

५) अवलगितम्— यत्रैकत्र समावेशात् कार्यमन्यत् प्रसाध्यते।
प्रयोगे खलु तज्ज्ञेयं नाम्नाऽवलगितं बुधैः ॥

३) पताकास्थानकम् — The intimation of an episodical incident in a drama, when, instead of the thing thought of or expected, another of the same character is brought in by some unexpected circumstance.

Def. यत्रार्थे चिन्तितेऽन्यस्मिंस्तल्लिङ्गोऽन्यः प्रयुज्यते।
आगन्तुकेन भावेन पताकास्थानकं तु तत् ॥

Four kinds— १) सहसैवार्थसम्पत्तिर्गुणवत्युपचारतः।
पताकास्थानकमिदं प्रथमं परिकीर्तितम् ॥

२) वचः सातिशयक्लिष्टं नानाबन्धसमाश्रयम्।
पताकास्थानकमिदं द्वितीयं परिकीर्तितम् ॥

३) अर्थोपक्षेपकं यत् तु लीनं सविनयं भवेत्।
श्लिष्टं प्रत्युत्तरोपेतं तृतीयमिदमुच्यते ॥

४) द्व्यर्थो वचनविन्यासः सुश्लिष्टः काव्ययोजितः।
प्रधानार्थान्तरापेक्षी पताकास्थानकं परम् ॥

४) विष्कम्भकः— An interlude between the acts of a drama and performed by one or more characters, middling or inferior, who connect the story of the drama and the subdivisions of the plot by briefly explaining to the audience

what has occured in the intervals of the Acts, or what is likely to happen later on. [V.S.A.]

This Viṣkambhaka is of two kinds — pure and mixed. It is pure or *S'uddha-viṣkambhaka* if the characters taking part in it are middling (*Madhyamapātras*) and hence speaking Sanskrit. It is mixed or *Mis'ra-viṣkambhaka* if some of the characters are *nīca* or low and some *madhyama* or middling.

Def. वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः ।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः ।
शुद्धः स्यात् स तु सङ्कीर्णो नीचमध्यमकल्पितः ॥

५) प्रवेशकः— 'The introducer', an interlude acted by the inferior characters (such as servants, buffoons etc.), for the purpose of acquainting the audience with events not represented on the stage, but a knowledge of which is essential for the proper understanding of what follows. In other respects it is like the Viṣkambhaka; but, it never occurs at the beginning of the first Act, or at the end of the last Act.

Def. प्रवेशकोऽनुदात्तोक्त्या नीचपात्रप्रयोजितः ।
अङ्कद्वयान्तर्विज्ञेयः शेषं विष्कम्भके यथा ॥

६) पञ्च सन्धयः—Five divisions or joints in a drama, viz., मुखम्, प्रतिमुखम्, गर्भः, विमर्शः or अवमर्शः, निर्वहणम् or उपसंहारः ।

७) पञ्च अर्थप्रकृतयः — Five leading 'sources' of the grand object in a drama, viz., बीजम् , बिन्दुः, पताका, प्रकरी, कार्यम् ।

८) पञ्च कार्यावस्थाः—Five states of the *denoument*.

१) आरम्भः	भवेदारम्भ औत्सुक्यं यन्मुख्यफलसिद्धये ।
२) प्रयत्नः	प्रयत्नस्तु फलावाप्तौ व्यापारोऽतित्वरान्वितः ।
३) प्राप्त्याशा or प्रत्याशा	उपायापायशङ्काभ्यां प्राप्त्याशा प्राप्तिसंभवः ।
४) नियताप्तिः	अपायाभावतः प्राप्तिर्नियताप्तिस्तु निश्चिता ।
५) फलागमः or फलयोगः	सावस्था फलयोगः स्याद्यः समग्रफलोदयः ॥

NOTES

ACT I

अभिषेकनाटकम् — The play is so named as it deals with the *three abhiṣekas* of Sugrīva, of Vibhīṣaṇa and of Rāma.

नान्द्यन्ते ततः प्रविशति सूत्रधारः — *At the end* of the Nāndī, *then* enters the Sūtradhāra. Note the repetition of the same sense in अन्ते and ततः। All the plays of Bhāsa open with this very stage-direction, except the Madhyama-vyāyoga which has simply ततः प्रविशति सूत्रधारः। Evidently Nāndī can not be taken as the s'loka which comes after this direction. It must refer to the preliminary music before the Sūtradhāra enters the stage. Thus according to T. Ganapati Sastri — नन्दिः आनन्दः तस्याः इयं नान्दी। गीतवाद्यवादनादिरूपा क्रिया which forms the last item of the pūrvaraṅga. Hence नान्द्यन्ते = पूर्वरङ्गान्ते। In these dramas, as also in the South Indian Mss. of several other plays, the stage-direction makes it clear that the Sūtradhāra recites the invocation; while in other plays, the s'loka (usually called the Nāndī) is introduced first in a bald manner and then the stage-direction नान्द्यन्ते सूत्रधारः is given indicating the entry of the stage-director afterwards. In Bhāsa's dramas, the Sūtradhāra enters the stage at the outset and recites the benediction, the Nāndī having been over behind the curtain. Hence they are known as सूत्रधारकृतारम्भाः। Cf.—सूत्रधारकृतारम्भैर्नाटकैर्बहुभूमिकैः।
सपताकैर्यशो लेभे भासो देवकुलैरिव ॥ — हर्षचरितम्

The Sāhityadarpaṇa defines Nāndī thus—

आशीर्वचनसंयुक्ता स्तुतिर्यस्मात् प्रयुज्यते।
देवद्विजनृपादीनां तस्मान्नान्दीति संज्ञिता ॥

Nāndī also means a trumpet or drum. Hence Dr. Lakshman Sarup thinks that Bhāsa's plays commence after the beating of the drum.

सूत्रधारः — सूत्रं (नाट्यानुष्ठानं) धारयति (प्रवर्तयति) इति । Cf.— नाट्यस्य यदनुष्ठानं तत्सूत्रं स्यात्सबीजकम् । रङ्गदैवतपूजाकृत्सूत्रधार उदीरितः । Strictly speaking, the Sūtradhāra has to recite the benediction and retire. It is the Sthāpaka who should come on the stage next and perform the introductory function. Cf.— पूर्वरङ्गं विधायैव सूत्रधारो निवर्तते । प्रविश्य स्थापकस्तद्वत् काव्यमास्थापयेत्ततः ॥ This accounts for the introduction being called '*Sthāpanā*.'

[2] गाधिपुत्रः=विश्वामित्रः, Gādhi's son.

[This s'loka is a benediction. It refers to the several heroic deeds of Rāma. Even before his marriage, Rāma went to guard the sacrifice of Vis'vāmitra and killed the demoness Tāṭaka and scared Mārica, who came to disturb the sacrifice (*Bālakāṇḍa*). During his exile in the forest, on the way to Pañcavati, Rāma killed a powerful Rākṣasa named Virādha. While in Pañcavati, he slayed Khara, the half brother and one of the generals of Rāvaṇa, and Dūṣaṇa and another general, in a battle which came up after S'ūrpaṇakhā was defaced by Lakṣmaṇa. After Sitā's abduction by Rāvaṇa, during their wanderings in the forest both Rāma and Lakṣmaṇa were attacked by a headless demon called Kabandha whom they killed. This Kabandha was at first a heavenly being; but cursed by a sage, he had become a demon and was very troublesome to many. So, Indra gave a blow on his head with his Vajrāyudha, as a result of which his head sank into his trunk. When he was killed by Rāma, his curse was ended and he advised Rāma to form friendship with Sugriva who would help him in finding out Sitā (*Araṇyakāṇḍa*). The next heroic act of Rāma (in *Kiṣkindhākāṇḍa*) was his slaying Vālin for obliging Sugriva, a S'araṇāgata, and not because of any personal offence by him. Vālin was a mighty ape and, by virtue of a boon, could not be slain by anyone in a face to face fight. Knowing this, Rāma slayed him by shooting an arrow at

him unseen. Even such a *Pracchannavadha* he did not hesitate to do, in order to favour his S'araṇāgata. Cf.—(१) तरणिसुतशरणागतिपरतन्त्रीकृतस्वातन्त्र्य in the रघुवीरगद्य; (२) the note by Sri Vedāntades'ika in his अभयप्रदानसार chap. III on " सूक्ष्मः परमदुर्ज्ञेयः सतां धर्मः प्लवङ्गम "; (३) also the episode of सुमालिनिग्रह which is a पराङ्मुखवध in the Rāmāyaṇa, Uttarakāṇḍa, ch. 8. Rāma would never let down any one, even an enemy, if he became a S'araṇāgata. That is how even Vibhiṣaṇa was taken in by Rāma, in spite of protests from Sugrīva and others. Finally (in the *Yuddhakāṇḍa*) Rāma killed the great demon-king Rāvaṇa in a terrific fight with him. The benedictory s'loka recounts all these deeds of Rāma. This play begins with the episode of Valivadha and concludes with that of Rāvaṇavadha.]

[3] एवमार्यमिश्रान् विज्ञापयामि .... अङ्ग पश्यामि — आर्यः a gentleman, a good man. Cf.—कर्तव्यमाचरन् कार्यमकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स वा 'आर्य' इति स्मृतः ॥ प्रशस्याः आर्याः आर्यमिश्राः or आर्याश्च ते मिश्राश्च । Cf. 'पूज्ये मिश्रपदं नित्यं बहुवचनान्तम्'— Jagaddhara in Mālatīmādhava I. These [3-5] sentences occur verbatim in as many as eight plays of the Trivandrum group, namely, दूतघटोत्कचम् , कर्णभारम् , पञ्चरात्रम् , मध्यमव्यायोगः, अभिषेकः, बालचरितम् , दूतवाक्यम् and ऊरुभङ्गम् which fact goes to indicate that all these works are of the same author.

[4] नेपथ्ये — कुशीलवकुटुम्बस्य स्थलं नेपथ्यमुच्यते । नेपथ्यम् is the green room. 'नेपथ्यं तु प्रसाधने रङ्गभूमौ वेषभेदे'— Haima. निनः (नेत्रस्य) पथ्यं नेपथ्यम् ।

[5] पारिपार्श्विकः—An assistant actor.

[6] With line 1, Cf. Pratijñā IV 23; Pañca II 21. The cry was of Sugrīva. It was heard rolling on like the roaring sound of a thunder.

[7] एष खलु .... — the three vis'eṣaṇas of रामस्य have their parallels in the three of सुग्रीव. दाराभि ....कृतस्य = 'expelled from his country for having had carnal contact with the wife (of his elder brother Vālin).' But a parallel to this we do not see in Rāma. Hence the meaning 'expelled from the company of his wife' is to be adopted. परस्परोपकार... suggests a प्रतीकारसन्धि । Cf. Kāmandaka.

[8] Formerly Indra had lost his position for a year, when Nahuṣa officiated. But Nahuṣa, by his mis-behaviour, got cursed by a sage and fell down to the earth. Then Indra was to be re-instated. It is probably to this occasion that Bhāsa refers here. Mention is made here of the characters coming upon the stage at the commencement of the actual play. This device is called प्रयोगातिशय.

[9] स्थापना—Prologue or Introduction. While other dramatists use the term प्रस्तावना, Bhāsa uses स्थापना in 11 out of his 13 plays. In KB, it is called प्रस्तावना, while in the Mss. of Bāla, there is no such expression. आमुखम्, प्रस्तावना and स्थापना are synonyms. The type of prologue employed here, as well as in the other dramas of this group, are technically called प्रयोगातिशय, because of the sudden introduction of a new actor. For other varieties, see definitions under 'Dramatic Terms' (page 191). In seven plays, viz., SV, Pañca, MV, DV, DG, KB and Bāla, the Sūtradhāra alone appears in the Sthāpanā; in four, viz., Pratijñā, Avimāraka, Cāru and Pratimā, he appears with the Naṭī; and only in two, viz., Abhiṣeka and Ūrubhaṅga, he appears with a पारिपार्श्विक.

[14] This recounts the test Rāma underwent to convince Sugrīva of his capacity to kill Vālin.

[16] सोपस्नेहतया...—With this, cf. Pratimā II.

[18] नादेन........—cf. I [6]; but stanza 8, which is actually what Sugrīva roars out to invite Vālin, breathes a very noble and affectionate sentiment. Sugrīva, as a monkey, is not quite at fault in taking Vālin's wife because he

believed then that Vālin was dead. Yet Vālin had expelled him from his country.

27 नालं मामभिमुखमेत्य refers to the fact that Vālin could not be slain by any one in a face to face fight, by virtue of a boon from Brahma.

28 अस्य जनस्य .... seeing that arguing with Vālin is no good, Tārā asks for a personal favour, as it were.

30 Valin speaks of his great might here. His taking the leading part in the अमृतमन्थन is not told in any of the popular purāṇas.

32 हं मम वशानुवर्तिनी भव — the wife, in Bhāsa's times, had to obey the husband so implicitly that even a queen had no voice in matters other than purely household. Cf. Pratijñā ii.

35 मच्चक्षुष्पथमासाद्य—वाली expects only an अभिमुखयुद्ध.

37 Note Sugrīva's respect for his elder brother, even when he has gone to fight with him.

41 Lakṣmaṇa does not like Sugrīva's fighting with his own elder brother. That is why he says वानरत्वात् and सतां विहाय वृत्तम ।

46 परिवीत—परि+वि+इ+क्त=hit down. This root is rarely used in classical works.

47 शरे नामाक्षराणि—cf. Pañca. III 18. It was customary to inscribe the name of the warrior on the arrows he used. व्यपगतधर्मसंशयेन — वाली admits that राम has a correct insight into right and wrong which is difficult to comprehend for an ordinary person. Cf.—सूक्ष्मः परमदुर्ज्ञेयः सतां धर्मः प्लवङ्गम— Rāmāyaṇa

47-66 Here is the discussion of Vālin with Rāma relating to the justification of Rāma's committing a प्रच्छन्नवध। Rāma's defence is two-fold— (1) Vālin is a मृग and can be killed in any manner by persons allowed to hunt; and (2) Vālin deserves death punishment for having seduced his younger brother's wife, an act not permitted even in

exceptional cases. A more convincing defence of Rāma's act is given in the note on stanza 1 above.

68 Sugrīva's feelings at the death of his brother.

79 Vālin, with the arrow piercing his heart, is compared to the Krauñca mountain which was assailed by the weapon S'akti by Guha, otherwise called Skanda, the General of the gods. Krauñca is said to be the son of Maināka, son of Himavān.

81 शरवरपरिवीतम्—see note on 46

83 कुलप्रवालम् — अङ्गदम् । Note Vālin's fondness for his son Aṅgada who is the only heir to succeed even Sugrīva who has no issues.

87 हेममाला—the gold necklace which is the family heirloom of Vālin.

89-91 In Bhasa's plays water is frequently brought on the stage; and rapid action is usual as evidenced by the stage-direction निष्क्रम्य, प्रविश्य which allows no time for the actor.

91-93 Death is actually staged by Bhāsa. Compare Pratimā II and Ūrubhaṅga. The first Act concludes with the preparation for Sugrīva's abhiṣeka.

ACT II

After the events of the previous Act, Sugrīva sends his monkey-chiefs in all directions to search for Sītā and bring news of her. After a vain search for a month, all return except Aṅgada and his party. Hanūmān, a member of this party, has just gone to Laṅkā on the words of the eagle Sampāti and found Sītā there. The dramatist wishes to relate these incidents by means of a conversation between two characters and then begin the Act proper. This conversation here forms an *Interlude (Miśraviṣkambhaka)*, as one of the characters (viz., Kakubha) speaks Sanskrit and the other (Bilamukha) Prākṛt. Kakubha is a soldier belonging to Aṅgada's troop, while Bilamukha is a servant of Sugrīva

ordered to find out the where-abouts of Aṅgada and his troops who had failed to return to Kiṣkindha within the prescribed period. Bilamukha chances to meet Kakubha on the sea-shore and learns from him that Hanūmān has just leapt across the ocean to Laṅkā and that as such, the task is almost completed.

The regular Act opens with the scene of the As'okavana where Sītā is surrounded by demonesses. This is a very short scene which consists of a brief soliloquy of Sītā. Next Hanūmān is introduced as just entering Laṅkā. He moves through every part of Laṅkā in vain. Finally, surveying from the top of a palace, he notices the As'okavana. Then he enters the garden and finds Sītā there.

Here, as Hanūmān has been made to move throughout लङ्का, the scene of action has to be changing accordingly.

18-19 अहो........How excellent is the lay-out of Rāvaṇa's mansion. विमान has several meanings, —Disrespect; a measure; a heavenly car; a palace with seven storeys; a horse. महेन्द्रपुरी=अमरावती । 33 Description of Rāvaṇa; cf. iv 15.

41 Only after hearing Rāvaṇa's words, Hanūmān confirms his surmise that the lady there is Sītā.

44 वचनगतसिद्धिमपि — Note that the words of रावण in 43 भद्रे गतायुषं can be taken as भद्रे अगतायुषम् । The वचनगतसिद्धि referred to here is the realisation of this word अगतायुषं in respect of Rāma.

48 This reveals the discretion of Hanūmān who is a very able minister of Sugrīva.

49 मनसा—whole-heartedly.

52 शप्तोऽसि—Sītā curses Rāvaṇa, but what exactly the curse is, one cannot see.

53-54 This clearly indicates Rāvaṇa's embarrasment after the curse. At this stage, Bhāsa cleverly takes Rāvaṇa away from the scene, lest further talk with Sītā may lead to an undesirable turn of events. Rāvaṇa's death within a month

after this is significant. This episode of Sīta's cursing Rāvaṇa answers the reader's natural feeling that Sītā must have cursed Rāvaṇa, one time or the other. Cf. a similar situation in the Pratimā v 97-98

53 As in the Rāmāyaṇa, here also रावण meets Sītā at night as evidenced by Hanūmān's observation 'अये कथं दीपिकावलोकः!'; but when Rāvaṇa leaves the As'okavana it is '*ten nādikās* full and the bathing time passing' This should therefore mean '*ten nādikās* after midnight' when the उषः काल has set in which is just the time for bathing. Compare आश्चर्यचूडामणि V page 177 for a similar passage.

56 अविधवा — This term had no derogatory sense in the times of Bhāsa, Kālidāsa or even Bāṇa. See Svapna. iii 30 & मेघदूत 96—भर्तुर्मित्रं प्रियमविधवे विद्धि etc. and Harṣacarita IV— तस्मिन् अविधवामय इव भवति राजलोके.........आजगाम विवाहदिवसः।

63 अनुक्रोशम्—Bhāsa is very fond of this word and uses it in almost all his plays. सुखस्य....cf. vi 23cd. and प्रतिज्ञा ii 7.

65 अपि च ईदृशमिव—These words are not uttered aloud. What Hanūman says to Sītā here is not clear.

66 अकरुणाः—repeated in Svapna. iii 9 & v 70

67 किन्नु खलु मया स्वप्नो दृष्टः—cf. एवं मया स्वप्नो दृष्टः Sv. v 92

71 यथा देहान्तरं गता — Cf. the belief that सीता migrated into another body when रावण abducted her away and that she got back her real form only after the अग्निप्रवेश.

77-78 Hanūmān being an able and far-sighted minister is particular of knowing Rāvaṇa in person and gauge the strength of his army, the efficiency of his ministers etc. To achieve all this, he adopts a course quite becoming of a hero.

ACT III

[After the incidents of the II Act, the As'okavana is almost destroyed by Hanūmān. The audience are informed of this through the conversation between S'aṅkukarṇa and

the portress Vijayā, which would have formed a *Miśra-viṣkambhaka* but for the fact that Rāvaṇa's anxiety is to be represented by making him personally hurry up to Śaṅkukarṇa as he is informed only briefly by Vijayā of the happenings].

2-3 क इह—Cf. Svapna vi [2]. विजया is the portress also in the Pratimā and Svapna.

[4] निवेद्यतां etc. — Cf. अभिज्ञानशाकुन्तल iv 9, which is very similar to this in idea as well as in expression.

6-7 occur in Pañca ii [27]

[11] Strangely enough, रावण appears on the stage even as विजया is leaving to inform him of the happenings. This is another instance of the quick action of the type (निष्क्रम्य, प्रविश्य)

[12] नववाक्य.... because never before had रावण heard such a humiliating news.

[14] कथं वानरेणेति—Cf. [49]; he is probably reminded of the curse by Nandi, detailed in [51] *infra* by himself.

[18] The relation of the fight between Hanūmān and the demons is very similar to that of the fight of Abhimanyu and Uttara in Pañca II.

[20] निष्क्रम्य, प्रविश्य—see note on i [90] and iv [82]

[25] अनन्तरीयम्—next, entire. Cf. iv [105]

[35] इन्द्रजित् — Rāvaṇa's son Meghanāda ; Indra's conqueror. [When Rāvaṇa warred against Indra in heaven, his son Meghanāda was with him and fought most valiantly. During this combat, Meghanāda, by virtue of the magical power of becoming invisible which he had obtained from Śiva, bound Indra and bore him off in triumph to Laṅkā. Brahma and other gods hurried thither to obtain his release, and gave Meghanāda the title of Indrajit, conqueror of Indra ; but the victor refused to release his prisoner unless he was promised immortality. Brahma refused to grant his extravagant demand, but he

persisted, and in a way achieved his object. In the Rāmāyaṇa, he is represented to have been decapitated by Lakṣmaṇa while he was engaged in a sacrifice].

[39] With this, cf. हतोऽपि लभते स्वर्गं जित्वा तु लभते यशः — Karṇabhāra 12. वानरः—Rāvaṇa is evidently reminded of the curse of Nandi once again.

[51] The occasion when Rāvaṇa was cursed in his own words. [After conquering Kubera when Rāvaṇa was returning in his Puṣpakavimāna, it stopped near the S'ara-vaṇa-vana the birth place of Ṣaṇmukha. Then Nandi came to Rāvaṇa and advised him not to fly that way as S'iva was sporting with Pārvati on the Kailāsa. But Rāvaṇa laughed at it and ridiculed him for his monkey face. At this, Nandi cursed him saying 'You will meet with destruction only through monkeys.'—See रामायण VI 16]

[58] निर्विण्णमिव.... — Rāvaṇa reads the feeling of विभीषण by looking at his face. This characteristic feature is found in most of Bhāsa's characters. Cf. iv [35] *infra* and प्रतिमानाटक i [27] and v [12-13]

[61–62] Either Vibhiṣaṇa does not leave the stage, or he returns along with Hanūmān.

[65] Hanūmān talks to Rāvaṇa on terms of equality.

[84] Hanūmān's question corners Rāvaṇa, as he had actually stolen away सीता like a coward in the absence of राम.

[85–86] This clearly shows that Vibhiṣaṇa is in sympathy with Rāma, whom Rāvaṇa considers a foe.

[88] Vibhiṣaṇa forecasts the total destruction of the entire demon-race by the folly of Rāvaṇa.

[91] Hanūmān now addresses Rāvaṇa by name, which irritates रावण in [93]. अथवा दूतवध.... Rāvaṇa's sense of धर्म.

[95] In Bhāsa's plays this expression 'अथवा एहि तावत्' calling back a person after sending him away, is very common. Cf. पञ्चरात्र ii and प्रतिमानाटक ii [39].

98 यदि तेऽस्ति धनुःश्लाघा— Cf. प्रतिमानाटक i 20. Rāvaṇa's message to Rāma inviting him for a battle.

103 विवक्षा — वक्तुम् इच्छा । हितमन्तरेण — हितमुद्दिश्य ।

107 विप्रतिपत्त्या—cf. iv 90

114 for a similar conjuring, cf. Pratimā iv 24.

119 Rāvaṇa is now convinced that Vibhīṣaṇa is siding Rāma ; hence orders for expelling him from Laṅkā in 121.

120 कोऽत्र ? Although रावण calls an attendant, none turns up; yet रावण orders for Vibhīṣaṇa's expulsion.

123 Vibhīṣaṇa's advice to his elder brother. प्रयामि न च दोषवान्—cf. i 24 above.

125 Vibhīṣaṇa proclaims here his intention to save the demon race by seeking Rāma's protection.

ACT IV

[Aṅgada's troops and Hanūmān have returned to Kiṣkindhā, with news of Sītā. Thereupon, Sugrīva has ordered all his troops to be prepared to march against Rāvaṇa. This information is given to the audience by means of a brief conversation in Sanskrit between the Monkey Chamberlain and the Monkey General, which forms a Śuddha-viṣkambhaka].

7 धर्मसमयं — an established rule or practice of virtuous conduct.

18 Vibhīṣaṇa appears in the sky and is mistaken for an enemy by सुग्रीव. 5ab. describes the personality of विभीषण ।

20 Even Hanūmān fails to recognise Vibhīṣaṇa at first and instructs the monkeys to be on the alert.

21 But Rāma shows firmness and no fear. Probably, he is glad that a demon has come to him, be it with any motive.

25 शरणागतम्— the word is significant. किं वक्ष्यतीति —cf. Svapna vi 4 and 15.

33 Rāma sends Lakṣmaṇa to bring Vibhīṣaṇa. The younger brother of Rāma receiving the younger brother of

Rāvaṇa is very appropriate. Note the readiness of Rāma in welcoming a शरणागत even though he is an enemy.

[38] हनूमान् gives out to Sugrīva his opinion of विभीषण ।

[40-41] It is strange that both Vibhīṣaṇa and Lakṣmaṇa easily recognise each other although they meet for the very first time. [48] Vibhīṣaṇa's estimate of Rāma.

[49] Rāma confers lordship of Laṅkā on Vibhīṣaṇa here although he is actually consecrated after Rāvaṇa is killed in the battle; see vi [53]

[51] सिद्धमस्मत्कार्यम् etc. Note the rapid action of the play.

[54] Rāma rises up expressing his determination to shoot at the ocean. Even before he fixes his arrow to the bow, Varuṇa appears in person. In the Rāmāyaṇa, Varuṇa's appearance is only when Rāma is about to shoot.

[56] Varuṇa too approaches राम only as a शरणागत ।

[58] Varuṇa recognises Rāma as Viṣṇu in human form. Cf. Kumārasambhava i 57.

[64-65] Varuṇa reveals at first Rāma's identity with विष्णु, but soon realises that the business on hand is of Rāma in human form.

[67] एष मार्गः — a passage is allowed in the form of divided waters. The famous रामसेतु built by the monkeys is substituted here by the miracle of divided waters, similar to the one when Vasudeva had to cross the यमुना river with the infant Kṛṣṇa in his hands.

[75] The ocean as it looked at the time Rāma and his party w a l k e d across it through the passage allowed by Varuṇa. Contrast this with iv [14] which is also a description of the same ocean viewed from the sea-shore.

[80] सुवेल=त्रिकूट mountain.

[82] पुस्तक (प्रामाण्य)— Registers containing the names and other details relating to every soldier of the army; compare Pañca ii [124]. Evidently perfect and systematic records were being maintained in the *Military* even in Bhāsa's times.

[87] आर्यकुमुदस्य—कुमुद is the name of a monkey-general.

[89] विभीषण says this even when the matter is not referred to him. स्वसैनिकौ — स्व here refers to Rāma's party as a whole to which विभीषण now belongs. स्व is not *my* here.

[103] Rāma's message to रावण in reply to his (iii [98]).

[108] A grand description of the setting sun.

ACT V

[The battle between the two armies of Rāma and Rāvaṇa has come up and most of the demon heroes are slain. Even Indrajit has gone to the front. Rāvaṇa persists in continuing the battle at all costs and is not prepared to restore Sītā to Rāma. On the other hand, Rāvaṇa has ordered for faked models of the heads of Rāma and Lakṣmaṇa. This is revealed by the conversation in Sanskrit between the demon-chamberlain and Vidyujjihva, which forms a *Śuddhaviṣkambhaka.*]

[2] प्रवालतोरणद्वारम्—see note on iii [2]. [4] Cf. आश्चर्यचूडामणि v

[6-11] These reveal the Kāñcukīya's estimate of रावण.

[18] The bad omens are indicative of the sad but false news of the death of her husband and Lakṣmaṇa, which रावण is going to relate to her after showing her the faked models that look very much like the heads of the two persons reported by him as slain by Indrajit. Although experiencing bad omens, Sītā feels delighted at heart. This is to indicate that the above sad episode with रावण is going to end with happy news to Sītā.

[21-23] रावण fancies *Royal fortune* deserting him and going to राम. *Allusion*—Laṅkā originally belonged to Kubera, but रावण had ousted him out of it and made it his own capital.

[27] रावणक is the diminutive form of रावण. Sītā laughs at the foolishness of Rāvaṇa's statement.

[30] रावण shows the faked models to Sītā and tells her that they are the heads of राम and लक्ष्मण slain by इन्द्रजित् in the

battle. Note the irony of fate here. Shortly after this, news is brought that Indrajit himself is killed by राम.

34-35 A good instance of पताकास्थान—dramatic irony. See Avi. (p. 41) and Pratijñā II. Here it is a verbal irony consisting of the remarks of a character 'which the audience with their fuller knowledge of facts can interpret in two ways, while the speaker himself is quite unconscious of any secondary point in his words.' *Dramatic irony*, a very effective dramatic device is of four kinds, viz., comic, tragic, verbal and the irony of situation.

42 clearly contradicts Rāvaṇa's statement of 29 above.

44 रावण vehemently questions the veracity of the demon reporting Indrajit's death.

45 Cf. Pañca ii 101; Bālacarita ii; Pratimā ii.

50 Yama was afraid of approaching रावण who now questions the former as it were, whether he still continued to fear him.

53 नेपथ्ये etc. — Seeing that all the great warriors such as कुम्भकर्ण and इन्द्रजित् are slain, the demon soldiers are fleeing away from the battle-field and their General is persuading them not to run away in a cowardly manner.

58 heroism of रावण. 60 अनिष्टानि....Sitā's curse, as it were.

62 अवश्यं च....the demon's timely intervention.

66 ईश्वराः ...Sitā's prayer for the victory of her husband.

ACT VI

[रावण goes to fight with राम in the battle-field. A terrific fight comes up between them, which is described very vividly by three Vidyādharas in the prelude to this Act].

3-6 is a split verse. Bhāsa is very fond of using such verses; cf. प्रतिमा iii 1 and पञ्च i 57. 9 Cf. Ūrubhaṅga 23.

12 वज्र—Indra's (thunderbolt) weapon made of the bones of दधीच, by which he chopped the wings of the mountains.

21 उदयशिखरि—the mountain supposed to be at the eastern

horizon, behind which the sun and moon appear to rise.

[23] राम in his fighting pose / क्रौञ्चं यथा etc. see note on i [79].

[35] राम in Indra's chariot driven by Mātali. त्रिपुरवधाय— Maya had built three cities of gold, silver and iron in the sky, air and earth for demons. At the request of the gods, Śiva burnt down these cities (त्रिपुर) with their inhabitants.

[53] प्रतिज्ञार्णव—the vow of promise to free the sages of their troubles from demons by slaying रावण. cf. आश्चर्यचूडामणि vii 11.

[56] क्षयं=house. राम is reluctant to see सीता for two reasons— (1) long separation between himself and सीता; and (2) her staying in the house of his enemy.

[61] This gives Rāma's definition of a true friend. While विभीषण is trying to advocate the cause of सीता before राम, लक्ष्मण has informed सीता of Rāma's attitude and she has decided to throw herself into fire with Rāma's permission.

[65] पतिव्रतायाः .... This is ample to show that राम has no doubt of her purity; only the considerations mentioned in [56] prevent him from accepting her.

[67] धर्मस्नेहान्तरे......cf. ii [63] and Pratijñā ii 7.

[74-76] आश्चर्यमाश्चर्यम्—cf. आश्चर्यचूडामणि vii.

[79] Sītā's appearance after the अग्निप्रवेश ।

[85-87] राम salutes the fire-god who recognises राम as the great नारायण; but it is significant that he immediately addresses him as राजेन्द्र and पुरुषोत्तम in [90] just as वरुण did in [64, 65]

[92] अग्नि reveals that सीता is goddess लक्ष्मी. Cf. राघवत्वेऽभवत् सीता रुक्मिणी कृष्णजन्मनि । अन्येषु चावतारेषु विष्णोरेषानपायिनी ॥

[97-99] राम is clearly identified with नारायण. The गान is similar to that in the आश्चर्यचूडामणि । In the रामायण, युद्धकाण्ड chap. 120, Brahma praises राम in these very words.

[106] प्रतिज्ञार्णव—cf. vi [53] above.

[108] Cf Āścaryacūḍāmaṇi v 13.

DRAMA

BHĀSA's Pañcarātram (*Revised*
,, Svapna-vāsavadattam (,, 2
,, Pratijñā-yaugandharāyaṇa
,, Dūtavākyam & Dūtaghaṭotkacam (In the
,, Pratimā-nāṭakam (*Revised 2nd Edition 1968*)
,, Karṇabhāram (*Revised 3rd Edition*)
,, Ūrubhaṅgam (*Revised 2nd Edition 1967*)
,, Abhiṣeka-nāṭakam (*Revised 5th Edition 1968*)
,, Madhyamavyāyogaḥ (*1967*)
KĀLIDĀSA's Mālavikāgnimitram (*Revised 2nd Edition*)
,, Vikramorvas'iyam (,, *3rd Edition*)
,, Abhijñāna-s'ākuntalam (,, ,, *1967*)
HARṢA's Nagānandam & Ratnāvali no
VIS'ĀKHADATTA's Mudrārākṣasam

CHAMPU

CAMPŪ-RĀMĀYAṆAM—Bāla & Sundara kāṇḍas no
Ayodhyā, Araṇya & Kiṣkindhā kāṇḍas; each
NĪLAKAṆṬHA-VIJAYAM Chapter III

PROSE

BĀṆA's Kādambari: Pūrvabhāga (Parts I & III) no
do (Part II)
do (Parts IV, V & VI) each 2
do Mahās'vetā-vṛttanta Eng. Trans. only

POETRY

KĀLIDĀSA's Meghasandes'a (Pūrvamegha) (*1968*) 2
KĀLIDĀSA's Kumārasambhavam Canto III 2
do Canto V (*1967*)
do Canto VI
KĀLIDĀSA's Raghuvams'am—Canto IV
do Canto VI (*1*
do Cantos II (*1*
do Canto XIII 2
As'VAGHOṢA's Buddhacaritam—Cantos I & III each 2
BHARTṚHARI's Nītis'atakam (*Revised 2nd Edition*) 2

GENERAL

Outlines of the History of Classical Sanskrit Literature (*Revised Edition*) 5